NEW YORK TIMES

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

English and American Playwrights and Wheelwrights, Scenewrights and Dust Whirlers—Boucicault the Father of the Fixers—The Curious Evolution of Plays that are not Written—The Divorce of Literature and the Drama.

Mr. Pettit, of London, is reported to have said recently to an American manager that America was the dumping-ground of bad English melodramas; that plays were now wrought down to the Yankee standard by English playwrights, given a London send-off at some expense, with the safe assurance that it would guarantee an American production and run, and then shipped to New York.

Mr. Pettit is furthermore credited with the remark that "You Americans won't have anything American, you know."

It would not be worth while to refer to this if there were not just enough truth in it to make it bitter.

Mr. Pettit belongs to that class of English wheelwrights who call themselves playwrights. He will presently be joined by Mr. Solomon, who will take up the refrain, and together they will inflict almost as much wrong on America with their tongues as they have with their pens.

These men, in my opinion, ought to be called scenewrights They do not make plays at all. They are tinkers, not makers. The agglomerate which for the last ten years has been called English melodrama is not unlike a pudding-stone from which every gathered rubbish projects without even the symmetry of a boulder.

We have a brigade of them in this country. Play-producing has become such a traffic that every paragraphist, sonnetteer, pamphleteer, drug clerk and driver of a one-horse car is wright. The poet, who, as the name indicates, is the true maker, and the literary man have almost passed out of sight in the factory-yard of the drama.

The student of human nature, the imaginative creator, the philosopher and romancist, who have something to say and know how to say it, are thrust aside by these dust-whirlers who go about with their little satchels and brushes on the highways of literature, sweeping up the droppings and fashioning them into a sort of popular refuse.

I think we owe this fixer-up of scenes and situations in the name of drama primarily to Mr. Boucicault.

Not perhaps so much to his work as to his talk. What he stole with mendacious genius others purloin with indiscriminate 'prentice hand.

But he set up the pernicious fallacy that plays did not need makers; only gatherers.

He preached the dynamics of the stage to the almost certain death of the *anima*. He called for situation at the expense of soul. He worked like a burglar for forty years to prove that any mechanic could write a play if he understood stage business and could transplant an idea without crushing it himself or permitting anybody to recognize it.

He took every man's spoons that he could lay his hands on, but he pounded out the monograms with a divine skill that made him immortal.

It is impossible to have such a Claude Duval as this in literature without having imitators.

There may be only one Buffalo Bill or Texas Jack, but a thousand soft-boned urchins in alleys and the highways flourish their toy pistols and rush madly out of babyhood to scalp the warlike savage.

I should like to ask my friend Mr. Hoyt, who is, I believe, a bright newspaper man, if he considers the Bunch of Keys, or the Parlor Match, or the Rag Baby a drama.

How much did he contribute to the success, say, of the funny, skylarking stuff—A Bunch of Keys? I should like to have him frankly explain to us the evolution of that affair. Was it written or *made* as we see it? Or did it accumulate, bit by bit, under the contributions of stage manager, actor, reviser, conductor, until it became the salmagundi of "business" that it now is.

It seems to me that it was built very much as was the Bartholdi pedestal.

I should like to have my amiable and gifted friend, Mr. Bob Morris, inform me in some object moment if he considers The Skating Rink a play.

Well, if it isn't a play, what is it?

I should like to have the honest inside opinion of Mr. Nat Goodwin on the American drama as represented by The Skating Rink.

Mr. Nat Goodwin is, in my opinion, not only a comedian, but an artist. Glints of his better ability have come to us now and then in old comedy. His Modus shines in the clear memory like a star above the dust and clatter of his later tomfoolery.

He is the Prospero of genteel humor where Dixey is only the Caliban.

When I saw him making sport for the Philistines in Bob Morris' arena, I laughed so much I could not determine who had got down the lowest, he or Bob.

There is our handsome boy, Fred. Bryton. It would be extremely interesting to know if he really thinks in his heart of hearts, when the grease-paint is off and the band is not playing, if Forgiven is a drama.

I am quite willing to acknowledge that he does all that an actor can do with it—except to burn it up.

And such is his indomitable pluck that he will actually force this false mixture of bathos and sentimentality into something like success.

It has capital behind it, it has acting talent, it has an inimitable business manager. The only thing it has not got, and never had, is a dramatist.

These are only haphazard examples of what is going on all round us. The very air is thick with a miasm that people insist upon calling drama.

Women who are too weak to wash and too lazy to run a sewing machine are writing dramas. Men who started as bill-posters end as playwrights.

There is not a shallow, restless, ambitious actor that doesn't pick up the bunghole of an idea somewhere and then try to construct the cask of a comedy round it.

Somehow, I think better of Robson and Crane since they climbed up out of this deluge upon the rock of Shakespeare.

Perhaps they would have been washed off long ago if they hadn't taken the scene painter and the ballet master with them.

I met a walking gentleman the other day, and he told me he was writing a play. I asked him if he had an idea. He looked at me with some astonishment. "No," said he; "I've got a situation."

That's the way they all do. They buy some second-hand furniture and then build an old-fashioned house round it.

This is creation.

As for Mr. Pettit's remark, I don't think England has much to boast of in the way of dumping bad plays here, so long as Adonis is running over there. With all respect to Mr. Dixey, it is very puerile stuff considered as a play.

It was the overwhelming sense of abounding rubbish—what we used to call "resounding bosh"—that made me go out of my way to speak as I did recently of Mr. Mackaye's Anarchy, for I hold it is our duty as Americans to do what little comes in our way to help on good work.

Here is an American drama which Mr. Barrett says is worthy of Sardou or Victor Hugo. When I heard the play read I re-echoed this opinion. It is more ingenious than Hernani and is as noble a type as Patrie.

The mere fact that the author has seized upon a problem of the moment that haunts the whole human family like a flitting phantom of disaster, and has interpreted in a story of intense action the duty, the heroism and the evil of the hour, shows that he is a dramatist as well as a playwright.

Hitherto Steele Mackaye has not been facile in handling broad themes. Hazel Kirke always appeared to me to be a bucolic sort of affair, very nice and meandering, and Dakolar was stiff and wooden in its treatment.

But in Anarchy he has reached the meridian of his power. No one hearing the play and not knowing the author would attribute it to the man who wrote Hazel Kirke. It is masculine, chivalrous, Roman in its frank bravery, and French in its marvellously sustained interest and technical compensations.

You see I am not writing to sell Mr. Mackaye's play, nor to ensure its success. What degree of popular favor it will command when it is done—and it is certain to be done—I can have no idea. But I do profess to know a noble work when I hear it, and I hope my pen will fall out of my hand when I cannot express my conviction in the interest of a worthier American drama.

We have had so many plays in which the action rested on the incidents and not on the characters that I am delighted to meet with one in which all the circumstances grow and unfold out of the personages and are not thrown on soft and left to stick there.

The divorce of literature and drama has been growing very marked of late years. I regard the hair-splitting analytics of our novel-writers as a protest against the dynamics of the drama-makers. There is not a romancer to day who does not feel a little ashamed of a strong situation or an elemental passion. They call it theatric. Pure sentiment in comedy appears to have died with Robertson, and melodrama since Watts Phillips has staggered down to something like a street jam.

It's because we employ laborers and not architects. The heresy of Boucicault—that the drama is not literature but skilled scavengering; that we must not have thoughts, only "goings on;" that anybody who can arrange the refuse into a new heap is a maker—has let down the bars and let in the mob of unskilled navvies.

America has far greater possibilities for a national drama than England. The themes are bigger and better understood here.

For example, where in the world is the dignity of labor such a live, ever-present fact as here?

Charles Reade saw that. He put the idea squarely into his novel of "Put Yourself in His Place." It was literature, and so took an instant appeal. Then they tried to put it on the stage and it failed. What literature could do the drama could not do.

Every attempt of our stage to deal with the politics or the patriotism of the country has been a failure. It can only deal with the eccentricities of men and women. It can portray a Colonel Sellers; it can't deplete a national crisis.

I was talking not long ago with a prominent American playwright about the American Indian, who has figured so largely in our literature, and he said one that the prevailing sentiment of the American people was to teach the Indian the Lord's Prayer and let him die. "We want," said this fine, "to get him out of our ethnology as we have got him out of our geography."

I was thinking of this cheap practical view of it when a party of Esquimaux chaps made a visit to Shiloh Hall, who was over in the Eden Musee, I think.

They interviewed him and cross-questioned him very solemnly and somewhat impertinently.

At last one of them said: "Don't you ever feel any remorse at the recollection of the massacre in which you were engaged, and in which so many of your people were lost?"

Then this old savage, who had just been taught the Lord's Prayer, rose up and threw his blanket around him, as if it were a Roman toga. He looked like Cæsar before the Senate. His black eye flashed, and this is what he said:

"I have answered to my people for my dead. Let the white child answer for his!"

Well, that was worthy of Cooper or Mayne Reid.

It made me think for a minute that Buntline is the old Bowery Theatre was in reality a greater work of literature art than of the worn-out Don Juans at Wallack's.

But, enough. These are not strictly popular views—but I'd rather be in the minority than in the swim sometimes.

Nosh wat.

BOB CARMAN.

P. S.—Sarah Neville, down in the Bowery, has made a hit. She is fantastic, risqué and intense. She did Leah some days ago at the Star, you will remember, and attracted attention. She quite filled the bill of what we used to call a "heavy lead."

And speaking of heavies, I met Kate Forsyth yesterday, brunette and exuberant. She had one eye over her shoulder regretfully, as if she were looking back at Theodora, but the other was straight ahead hopefully, as if she were looking at Rosch.

The first thing she said was "Look out for Wilson Barrett."

That's what they all say.

As if we could help looking out for him when every steamer brings us two biographies and a ton of clippings.

M. C.

LILIAN OLCOTT.

Modified Maxims.

Nate Salsbury and Buffalo Bill between the afternoon and evening shows refresh themselves with such intellectual feats as modifying old-time maxims and proverbs. Bill will enter Salsbury's tent, hot and dusty from his equine and shooting performances, throw himself into an arm-chair and exclaim:

"Nate, I've thought of another: 'It's a wise dentist that knows his own tooth.'"

"Good; I've got another: 'Too many beaths of boys spoil the cook,' and 'Every man is the architect of his own misfortunes,'" Nate replies.

"They'll pass; but this is better: 'Girls should always walk on the *sunny* side of the way,' and 'Beauty is sometimes sin deep.'"

"Apropos of that," says Nate, "I think these are the two best I have done: 'Fools make feasts and wise men know better than to eat them.' How's that? And here's one I thought of to-day: 'Man proposes, woman disposes, marriage composes, and divorce poses.'"

At that moment Buck Taylor [illegible] said tea was ready in B. B.'s [illegible] more maxims were [illegible]

At the Theatres.

FOURTEENTH ST. THEATRE—OUR RICH COUSIN.

Cynthia Merrygold	Georgia Cayvan
Will Boyle	A. S. Lipman
Florence Robbins	Louise Muldener
Theodore Zehn	W. J. Ferguson
John Merrygold	T. J. Herndon
Winona Melrose	Fanny Addison
Martha Menard	Mrs. Sol. Smith
Zed Menard	Milton Higgins
Sim	William Richardson

The Fourteenth Street has been so greatly improved and beautified, so charmingly refurnished and decorated, that it is a pity the opening on Monday night should have been otherwise than auspicious. Mute reminders of the lamented Colville's good taste and enterprise were found in the transmogrified auditorium. From being one of the tawdriest it has been converted into one of the handsomest places of resort in town. The cheap and garish frescoes of palms and lace work and the ugly proscenium ornamentation have been painted out. The tone of the place is quiet and elegant. A decidedly artistic spirit dominates the changes. The colors are grey and light brown, and the draperies harmonize with the mural hues. A novel and effective curtain, the body of *ecru* cloth, partly covered with yellow satin hangings, is a vast improvement on the old drab that offended the sight.

Superstitious people augured adversely to the fortunes of Our Rich Cousin when the orchestra as an overture played a selection that bore a significant resemblance to a dirge. The piece is described as "an original American comedy." Its authors are Milton and David Higgins, the former figuring also in the cast. The brothers wrote Burr Oaks, and were encouraged thereby to tempt fate by trying another piece on the critical metropolis. Although the first-night audience was large, and somewhat inclined to show favor to the new candidate wherever the slightest opportunity offered, Our Rich Cousin scored an immediate and unequivocal failure. We may add our humble opinion that never was a crushing verdict more completely deserved.

There are in the piece a strange mixture of elements. At times the authors appear to have intended a farce, again a comedy, then have shifted to burlesque and finally shunted off to the field of melodrama. The consequence naturally is that the observer, if he thinks it worth debating at all, finds himself asking the question, What is it?—a conundrum for which no answer has been supplied by the Messrs. Higgins. Plot there is little, humor there is not a glint, fun there is none save such as some of the cleverer people engaged in the cast supply themselves. The dialogue is stupid and vague, the situations are meaningless—that is, all except one that we will refer to hereafter—and the characters are utterly absurd and artificial.

It is out of the question that any manager was foolhardy enough to give the piece a hearing on its merits; the only way in which the production can be accounted for at all is the supposition that the authors have foisted it on by recourse to their private purse. And yet it seems inconceivable that good actors could be found who would, even for a couple of weeks' salary, identify themselves with a piece whose failure must certainly have been, to people gifted with ordinary intelligence and judgment, a foregone conclusion.

Georgia Cayvan assumed what we presume may be called the leading part, Cynthia Merrygold. Cynthia is an extraordinary young woman, who conspires for four acts to keep Zed Menard, a crank and cousin, and his blind mamma out of their inheritance, old Merrygold assisting her in the delectable operation. Of course Zed gets his property in the end. Miss Cayvan has grown surprisingly stout since she last appeared in public, but she has lost none of her earnestness and vigor. With commendable patience she went seriously about her work and managed by force of her own talent to make something out of a worse than bad play. In a grotesque exhibition of temper at the close of the third act, where Cynthia breaks all the parlor ornaments and tears her wedding frock into shreds, Miss Cayvan actually succeeded in concealing the ridiculous feature of the situation and gaining applause and a call. Miss Muldener, always a reliable and painstaking actress, managed to make an uninteresting role interesting.

Mr. Ferguson's picture of a demonstrative and fraudulent German count, the alleged villain of the play, displayed in a marked manner his well-known ability as a character-actor. It is a pity that so much care and elaboration should have been wasted on ungrateful material. It seems to be Mr. Ferguson's misfortune to score hits in "bits" that have no tangible relation to the pieces in which they are sandwiched.

A. S. Lipman was in a similar predicament. He acted his inconsistent and incomprehensible character with gentlemanly ease and unremitting carefulness; but it went for nothing. T. J. Herndon's Merrygold and Mrs Sol Smith's Mrs. Menard were all that was possible—which necessarily wasn't much. Fanny Addison played a gushing spinster very well. [illegible] Higgins' Zed was a remarkable exhibition. The personage as he pictured it was [illegible] a hospital ward than the stage. [illegible] very neat.

[illegible], with Mrs. Chanfrau, takes [illegible] of this theatre on the 30th inst. [illegible] are indulged for this pro- [illegible] will, we trust, give the atmos- [illegible] to the Fourteenth Street that its worthy managers, Messrs. Rosenquest and Gilmore, properly deserve.

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PEOPLE'S THEATRE—THE MINUTE MEN.

Reuben Foxglove	James A. Herne
Lieut. Smollet	H. M. Pitt
Sir Frederick Shelton	Frank J. Keenan
Roanoke	James M. Colville
Capt. Henry Winslow	Frederick Chippendale
Ned Farnsworth	Master Lennon
Dyke Hampton	Harry G. Carlton
Morton Handy	J. F. Dawson
Dorothy Foxglove	Katherine C. Herne
Rachel Winslow	Alice G. Crawford
Ann Campbell	Josepha B. Crowell

Late last season, in Philadelphia, James A. Herne produced his Minute Men. It made a *succes d'estime*. But that fate befell Mr. Herne's Hearts of Oak, when produced at the Fifth Avenue in this city several years ago. Later this Oak proved to be a particularly sturdy tree, and Mr. Herne made a good deal of money before it succumbed to the frosts of time. The Minute Men has had a much more auspicious opening than Hearts of Oak, and is likely to survive just as long. It was brought out at the People's Theatre on Monday evening and scored well. In some respects it is a sensational drama, but there is a halo of domesticity about it that charms the eye and ear. The scene is laid in the troublous times of the Revolution, and this appeals to patriotism. The leading spirits are "rebellious," as was the custom of the time. Here is the plot:

A baby waif is picked up by Reuben Foxglove. Its mother has perished in a snow-storm. Foxglove, who is a hunter, adopts the child and names it Dorothy Foxglove. She is tenderly reared, and becomes a devoted daughter. A regiment of British soldiers is quartered near the home of Reuben, who is an easy-going sort of man, but a stern patriot at heart. Colonel Sir Frederick Shelton, commander of the regiment, visits the home of the Foxgloves, and is attracted by a locket worn about the neck of Dorothy. He discovers through this locket that Dorothy is his daughter, and he claims her. Dorothy is an unwilling captive, as she loves her foster-father. She escapes and joins her friends on the eve of the battle of Concord. All through the play there is a sad-faced Indian who is a warm admirer of Dorothy. The heroine is taken prisoner by her father's emissaries. After a good deal of gunpowder has been burned, and much battling with the Britishers, to their discomfiture, has been undergone, there comes the evacuation of the Albion soldiers at Boston. Sir Frederick becomes reconciled to Reuben, and Dorothy's hand is bestowed upon Roanoke. The details of the plot are necessarily curtailed to bring the notice within bounds.

The rugged Reuben was portrayed by James A. Herne. He was a picture in his last-century garb, and his quaint sayings kept the audience in ripples of laughter. In the tender scenes he moved them to sympathy. Indeed, he never failed to hold the attention of the audience while he was in their view. Reuben Foxglove in the hands of Mr. Herne is a fine bit of acting all through. As Lieutenant Smollet, a British officer, Harry M. Pitt was at home. He furnished a good deal of the comedy. But the part was rather beneath Mr. Pitt's abilities. F. J. Keenan played the part of Colonel Shelton with dignity. James M. Colville, as Roanoke, was an ideal red man. He played the part with quiet force. This actor has a rich, musical voice very pleasant to listen to. Frederick Chippendale was excellent as Captain Henry Winslow, on the retired list.

Katherine C. Herne was a pretty, winsome Dorothy Foxglove, and invested the part with light-heartedness or pathos, as occasion demanded. Alice G. Crawford did nicely in the part of Rachel Winslow, the Captain's daughter. Josepha B. Crowell created considerable amusement as Ann Campbell, a woman of the time, ready to point a gun or raise a broom at any red-coats that came within her sight. Twice during the evening the cast passed in review in response to enthusiastic calls.

The fine scenery from the brush of D B. Hughes added not a little to the pleasure of the evening. It is in four sets, with two tableaus, and introduces the audience to historic scenes of the Revolution near Boston, including the famous Bunker Hill. The scenery was much admired and drew forth liberal applause. Next week Blackmail, W. C Cowper's play, will open a second engagement at the People's.

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TONY PASTOR'S—THE MISSING LINK.

Joe Butts	George H. Adams
Deland, alias Worrell	J. H. Howland
Isaac Lobs	Wilby Frampton
Sol Wiggins	Charles H. Adams
Mumps	Maude White
Miny Wiggins	Toma Hanlon
Molly Mullaly	Frank Gibbons

On Monday night George H. Adams appeared before a large audience in a piece written by Arden Smith and his son, known as Edwin Arden, entitled The Missing Link. It is of the melodramatic order, abounding in any number of thrilling incidents, hair-breadth 'scapes, songs and dances, and is also used by the star as a vehicle in which he introduces certain specialties of his own. The authors have probably used Edgar Poe's "Murder of the Rue Morgue" for the basis of the plot, which runs as follows: Sol Wiggins, an honest old truckman, lives in humble quarters on the same floor with an old miser named Isaac Lobs. The first act presented the two apartments. Joe Butts, a property-man, is the accepted lover of Wiggins' daughter. Deland, the villain in the play, is also enamored of her, and calls on Wiggins and endeavors to secure his consent to a marriage with his daughter. This is refused, and Deland leaves in disgust and rage. Just then a newsboy called Mumps comes in crying an "extra" announcing the escape of an orang outang from the Zoo. While this is transpiring the orang outang (played by George H. Adams) suddenly makes his appearance in the miser's room. The miser is asleep on a mattress, but eventually is awakened by the antics of the animal. In the midst of a struggle he has with the beast, Deland enters the room, is also set upon by the animal, and after stabbing it, rushes off leaving the old miser in a faint. The wounded monkey staggers out of the door and enters the room of old Wiggins, who is alone and quietly sleeping in his arm chair. The monkey, although bleeding from his wound, is not mortally hurt, and amuses himself by besmearing old Wiggins' shirt and clothing with his blood. At this moment Deland returns, and finding the orang-outang has escaped and his uncle still unconscious, he conceives the idea of murdering him that he may secure his fortune, which is hidden in the bedding. He forthwith puts his plan into execution, and then, in order to cover up the crime, arouses the neighbors, and in the search for the murderer the crowd enters Wiggins' room. The old man, who happens to be on bad terms with the miser, is found with the blood-stains on his clothing, and is of course accused of having committed the crime; but Joe Butts, in order to save his future father-in-law, confesses that he did it, knocks Deland down and, before the police can arrest him, vanishes down the fire escape.

The following acts are principally taken up in representing the trials and tribulations of Joe Butts while he is in hiding, and at the same time searching for the murderer Deland, of whose guilt he has been made acquainted by Mumps, the newsboy. Mumps eventually discovers the monkey on the top of a house, shoots it, and finds some tell-tale clothing which it had carried away from the scene of the murder. The villain is foiled, and all ends happily for Joe Butts, his sweetheart and old Wiggins.

The piece, with some few exceptions, notably that of Frank Gibbons, who played the part of an old Irishwoman, was but poorly acted throughout. All the people seemed nervous, and several breaks occurred. Adams, as the orang outang, did some excellent pantomimic work. The scenery was not above the ordinary, and was very badly handled. With considerable pruning, better rehearsals and stage management, it should do well in theatres of a certain class.

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Poole's new theatre was opened with every favorable indication on Monday evening. The house is conveniently located, being accessible to many lines of street cars and in a populous neighborhood that has not hitherto had a place of amusement distinctively its own. The auditorium is capacious, seating about 1,700. No traces of the old church or the old variety theatre remain in the interior, although the exterior of the church is virtually unaltered. There are commodious means of egress; the the two galleries are of horseshoe shape; the boxes are prettily arranged and do not, as is too often the case, interfere with the vision of those seated near the sides of the parquet and balcony. The decorations are in bright colors, and when the lights are up the whole place has a cheerful, comfortable aspect. There are only two points in connection with the interior arrangements which are unsatisfactory. These are the seats and the drop-curtain. The chairs are of the automatic, folding-up variety. The incline of the backs is uncomfortable, and the space between the knees of persons seated and the row in front is so limited that when a bibulous visitor starts out or comes in everybody intervening between himself and the aisle must rise. The curtain depicts "Sunrise in the Alps," according to the bill. It is a horrid daub in brown, blue and green, that reflects no credit upon its author, Mr. Maeder.

The house was filled throughout, and when the gas was turned on to its full pressure and exposed the attractive features of the new playhouse to the gaze, there was a burst of applause that proved the good will and satisfaction of the public with the results of Mr. Poole's enterprise. Later the manager was called on to say a few words appropriate to the occasion, and he used the opportunity to promise his patrons a round of worthy attractions.

The play of the night was Shane-na Lawn. Mr. Scanlan acted the hero with his usual roguishness and drollery and kept the audience in ripples and roars of laughter. He, too, was called on for a speech.

The company is in great part the same as was seen in this play when Mr. Scanlan last presented it here. The people looked spick-and-span in their brand-new costumes, made, according to the play-bill, after accurate historical plates. Mrs. W. G. Jones was a newcomer who as Mrs Power showed that she is as clever and popular on Eighth street as the Bowery, her last stamping ground. Marion Warren was pert and pretty as Peggy, but she evidently picked up her Irish brogue somewhere along Cape Cod. Lillie Lee presented a comely appearance as Rose Redmond, but her walk betrayed a tendency to the style vulgarly yclept "Jakey" and her sentiment was of the poor sempstress *Fireside Companion* sort. Messrs. Turner, Dey, Ellis and Dade filled the other principal parts.

Mr. Scanlan's songs, both old and new, were loudly applauded. No boatman or jaunting-car bouchal at Killarney ever sang that old ditty of Lover's, "The Low Back Car," with more melody and dash, and "Peek-a-Boo" of course went with its usual furore. Of the new songs Mr. Scanlan has written, "Why Paddy is Poor" made the greatest success. The song has a nice swing and "catchiness," and the singer gave it with due regard to the sentiment.

Shane-na-Lawn will run along for several weeks. It is Mr. Poole's intention to present a series of light and humorous entertainments, such as are suited to the popular character of his house.

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The Rag Baby was dandled before a good-sized audience at the Grand Opera House on Monday. Frank Daniels was the Old Sport, and his co-conspirators proved excellent allies in the presentation of Mr. Hoyt's compound of nonsense and fun. The Kiralfys' Sieba comes next week to this theatre.

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A fair house witnessed Joseph Murphy's performance in The Kerry Gow at the Fifth Avenue Theatre on Monday. This was the first time that the piece had been given in an uptown Broadway theatre, and the applause it and the principal actor received served to show that there is in both that which pleases a gathering at a first-class theatre. Belle Melville rendered excellent support in the part of Nora, while F. W. Sackett as Drew and J. S. Murphy as Duff were eminently satisfactory.

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Youth was played to a good audience monday night at the Third Avenue Theatre. The company is the same as when we last saw this drama, and it gave a very creditable representation. Next week, Our Irish Visitors, those worthies being personated by Murray and Murphy.

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Mr. Barrett appeared on Monday in Francesca da Rimini to a light house. The greater part of this week is devoted to repetitions of plays already performed during this engagement.

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The White Slave is being played to good audiences at the Windsor by a cast that is generally better than the play. May Neuman and Fred. Ross are in the leading parts, Lisa and Clay, while Marie Hilforde shows strength and intelligence as Nance. Quite a feature is made of the singing by a quartette. Old Job, the negro preacher, is played by the veteran Charley White, of course with perfection of dialect and other race characteristics. Next week Fred Bryton comes in Forgiven.

* * *

The production of Theodora at Niblo's next week is looked forward to as quite an event. Preparation for it is actively going on.—Held by the Enemy, charmingly put on the Madison Square stage, is continuing its well deserved success. The piece is strong and the cast, notably in the case of Louise Dillon and Charles Dickson, decidedly good. Miss Dillon's characterization is remarkably clever. Nothing so near the original thing as her Southern dialect has been heard in a theatre.—Investigation draws crowds of delighted investigators to the New Park Theatre. It will be kept on some time longer.

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During the last half of last week Edmund Collier gave four representations of Metamora. The star's was a vigorous performance of the virile Indian chieftain, and he was frequently recalled. As in Jack Cade, Sara Neville again took second honors, giving a powerful personation of Nahmaokee. Henrietta Crosman had a better opportunity than in Cade, and was a tender and touching, and times spirited, Oceana. Messrs. Winter, Hanley, Stansill *et al.* gave excellent support. The Indians were a nondescript crowd. If recalls innumerable go for anything, Mr. Collier's metropolitan debut as a tragic star has been a pronounced success. Business was excellent all the week.

The Musical Mirror.

The delightful acting of Mme. Cottrelly has sufficed to save the somewhat effete operetta, Josephine Sold by Her Sisters, from failure. This artiste has a rare felicity in a good many shades of character, but never showed to more advantage than in this part, which seems to fit her like a glove—though it may be questioned whether it be not the artist that fits the part and not the part that fits the artist. However that may be, the result is that people go to see Cottrelly, in spite of the dull piece. De Wolf Hopper, too, has his clients who believe in him and flock to see him in his funniments. The rest of the cast is pleasing and the opera is admirably put on the stage, far better than its intrinsic merit, musically or dramatically, deserves. "'Tis not in mortal to command success—we may do more, deserve it," and McCaull has eminently deserved it, in so far as doing all that lay in his power to make the thing go. The fault lies with the author and the composer, not with the producer.

* * *

At the Casino Erminie continues its great career of popularity and shows no sign of weakness. Whether the night be hot or cold the Casino is full to the brim—meaning the roof-garden. The excellent band of this theatre, under Jesse Williams for opera, and Rudolph Aronson for concert, has a great deal to do with the sterling success that has steadily increased with each revolving season, until the Casino has come to be known as one of the things to be seen in New York, and which no stranger can possibly afford to leave undone. We natives go, of course, because we find pleasure there always both for eye and ear.

* * *

Koster and Bial's pleasant entertainment, with its capital artists—each a chief in his own line, its bright sparkling pieces, and its excellent musical selections—does a thriving trade this warm weather. Venus and Adonis [illegible] "caught on" most cloyingly, and does not seem likely to lose its hold for some time to come. Annie Boyd, Ella Wesner, Agnes Earle, Mose Fiske and a host of specialties lend strength to the bill every night.

* * *

Neuendorff's concerts still flourish. A good band, good judgment in the choice of music, not too severe nor yet too trivial, but a just medium between classical depth and popular lightness, have made the Fifty-ninth Street Garden Hall a favorite resort of the lovers of music at large, all classes of whom can be met here nightly, enjoying their music, their beer, their tobacco and themselves.

* * *

Another adventure in Italian opera is proposed on the very sensible grounds of good all-round talent and no meteors or aerolites, which are apt to burst when brought into contact with our atmosphere, and to dissolve into mere smoke. Signor Angelo, the present projector, sends a long list of names and also of operas—all the latter of the good old type. We heartily wish him success, and predict it, if only his singers are competent to their work. Time will show.

Professional Doings.

—H. S. Taylor has added six new houses to his list.

—Agnes Herndon has returned from the Catskills.

—Horace Dawson is engaged for the leading comedy role in Blackmail.

—Mrs. George S. Knight is now announced as proprietress of Over the Garden Wall.

—A. W. F. MacCollin, the comic opera comedian, is in the city and disengaged.

—W. S. Ross goes with the Silver King company as Mr. Miner's representative.

—The Clipper Quartette has been engaged for the burlesque of Little Jack Sheppard.

—A good attraction can have Thanksgiving week at Boyd's Opera House, Omaha, Neb.

—Jennie Yeamans is engaged for the present with Hallen and Hart's vaudeville company.

—A lot of the big melodramas of seasons gone by have come down to the dime museum basis.

—Ada Gray opened to a large and enthusiastic house, in A Ring of Iron, in Philadelphia.

—Matt Morgan's War Pictures have made quite a furore among Cincinnati amusement-seekers.

—Viola Allen opens the season at the National Theatre, Washington, and the Criterion Theatre, Brooklyn.

—Held by the Enemy is to run at the Madison Square until Oct. 9, notwithstanding rumors to the contrary.

—W. H. Bryan is playing this week with W. H. Rightmire's company in The Two Wanderers at Rochester.

—Rose Coghlan's company is called for rehearsal at the Eighth Street Theatre on Monday, Sept. 13, at 2 P. M.

—Ben Teal, who has been rehearsing Rhea's company up among the Blue Noses, has returned to New York.

—Aaron Woodhull, in a comedy called Eli Wheatfield, will follow The Missing Link at Tony Pastor's next week.

—On Sunday night Tony Pastor opened the regular season at the Grand Opera House, Cincinnati, to a crowded house.

—Since the departure of Victoria Schilling from the Casino, Sadie Kirby has been playing the part of Marie in Erminie.

—Fannie Forrester has been engaged for the part of the adventuress in The Martyr Mother, shortly to be produced in this city.

—Robert Fraser has received an offer from John Stetson to produce his new comedy, Nonsense, at the Fifth Avenue Theatre.

—R. Germaine has been engaged for Louise Rial's Fortune's Fool in place of M. W. Rawley. Rehearsals will begin next Monday.

—Wright Huntington has been engaged for the leading roles in Called Back and Storm-Beaten under T. H. Glenny's management.

—On Monday night the Duff Opera company opened in The Mikado at the Baldwin Theatre, San Francisco, to a crowded house.

—John P. Smith will open for a week of Uncle Tom's Cabin, with Mr. and Mrs. G. C. Howard in the cast, at Newark next Monday night.

—On last Saturday evening the Walnut Street Theatre, Philadelphia, opened its sixty-ninth season, presenting Viola Allen in Talked About.

—Louise Ripley has become quite a favorite in the play Under the Gaslight. She is handsome and talented and bids fair to rise in the profession.

—P. S. Mattox, manager for Lillian Lewis, was in town last week. He is greatly pleased over the success of the Boston and Jersey City engagements.

—May Waldron has been engaged to play Mrs. Page, in The Merry Wives of Windsor, and Phryne, in The Comedy of Errors, with Robson and Crane.

—Kenneth Lee has been engaged as leading comedian of the E. A. McDowell company, which is to tour Canada. He will play Cattermole, Micawber, etc.

—Hal Clarendon is doing finely as the leading support to Lillian Lewis. His George Duhamel, in The Creole, was highly spoken of by the Boston critics last week.

—John A. Stevens is rehearsing Winnett's company in Passion's Slave. Gussie de Forrest and Charles Barringer have been secured for the leading roles. The company opens at Bridgeport, Ct., on Sept. 16.

The Giddy Gusher.

There is no doubt in the mind of such an old geologist as the Gusher that this has been a volcanic country. As history repeats itself, why may not geography? Where once the sea rolled now rises the merry mountain; where once our forefathers and several of our mothers climbed, now wag their tails the blithesome finny tribe. We find the vertebral columns of bull-whales imbedded in the coal deposits of Pennsylvania, and clam shells are found like flies in amber high on the topmost peak of the Rocky Mountains.

* * *

If any one thinks New York has not been subject to earthquakes, they should go to Keeseville, one of the little towns on the border of New York State, and skip down into the bowels of the land through a rent in Mother Earth's bosom called the Ausable Chasm. Out in an unpretending field, protected by a fence like a well curb, is a ragged tear—an unsightly, jagged opening, varying in width from two feet to three. They have built in little wooden steps a foot apart, and the rough, rocky wall is drilled here and there to admit of rings that hold ropes by which, as a sort of hempen balluster, one guides one's venturous feet down the irregular and uncertain stairway.

* * *

Down, down one goes, hundreds of these steps, till, landing in a cavernous chamber at the bottom, they take a look up. The aperture by which you have entered is a mere ribbon of sunlight, far over your head, and that awful, yawning gash in the earth by which you have descended looks as if it might shut up as easily as you could clasp your hands together, and you refrain from such an act fearing it might set a frightful example. A little spring of icy coldness flows from one side; a flat, smooth rock forms a sort of table, and it's quite a popular spot for an underground picnic.

* * *

It's a very wonderful place, but very little known, and evidently the work of a right smart shock of earthquake. When New York gets one there will be something to go into history beside that fearful day "When Lisbon town saw the earth open and swallow her down." Down will come thousands of the Buddenslek-built houses; up will come a tidal wave from off the Battery, and a couple more will roll in from the East and North rivers. Then good by, New York, good by. All great disasters have their redeeming features. If it strikes us early in the season it will do away with a host of bad actors. Every flutermagilding company that proposes to harass the provinces during the Winter must have a New York reputation, if it is only a date in Harlem Flats.

* * *

My dear John Harrington was telling me of one of the new would-be stars who buttonholed him on Fourteenth street the other day and narrated the principal features of his new barnstorming play. "Why, cully," said he, "me first entrance catches 'em. I gits der lime light plump in der face, an' it follows me troo der act. Dey say Irving cribbed it off me for Faust. I dunno how true it is. Ef he has it ain't honorable. Yer hear me? An' wot gives color to it is his coming over here just as I calls me jays together ter der new piece. It's a rattler. I wants yer ter see it, an' ef I get a date in Williamsburg yer must come over an' bring yer folks."

* * *

As far as I can understand, all the small people who made slight successes in minor parts last season have had skits constructed in which to storm those unhappy towns spared by the earthquakes. I ask one star after another, "What's your company like; who have you got?" and generally hear that "Tommy Topples, who played the newsboy, has got a piece and starts as a star;" or, "Jim Blaine, who came on sideways and balanced a door-key on his nose, has had a play written for that specialty, and takes the road with The Door-Key; or, Bias Dick." It's something sickening, and we poor people usually take a dose of 'em, so they can have the line on the posters: "Late of the Fifth Avenue" or "Late of Madison Square."

* * *

However, we all know the key trick, and "Bias Dick" don't nip many of the very fly newspaper people. But this has been a teacher thus far for us all in the way of plays. The Maid and the Moonshiner, Soldiers and Sweethearts, Our Rich Cousin, and one's heart falls as the title Bandit of Wall Street meets the eye, after the preceding dose. It is high time some tough man was made a sort of censor of plays—not like Pa Piggott, of London, to see if they are bad enough, but to see if they are good enough to produce. Nine managers out of ten seem unable to tell rot from righteousness.

First rate people of more than ordinary intelligence rehearse rubbish day after day, and it doesn't seem to dawn on 'em till after it is produced that the play is not worth the paper on which it is written. So many persons have spoken highly of parts they were going to play that have been desperate failures that if I heard an actor run down any unplayed piece I should immediately see if I couldn't get the rights for Wethersfield, Ct., or Lansingburg, N. Y.

* * *

I wonder if it is in Dixey's interest that banquet to Nat Goodwin is given Saturday next. Do his friends think one small Sunday will bring him around so he will come up smiling in full feather Monday night.

I'm glad Dr. Robertson will be there, and I enjoin him to take with him his stethoscope and jack-plane that instant measures of relief may be taken on the spot. And I'm thankfully glad Ingersoll will be there. He holds a lot—and will be so blessed funny that Nat may overlook some dish that would upset him while he thinks what a splendid Blueskin the great iconoclast would make.

I'm glad Stillson Hutchins will be there. He's the original Banquetter from Banquettown. I could never think the Banquet in Macbeth was peopled rightly without Hatch. His head at the Banquet is as necessary as Banquo's.

* * *

Then there'll be Stokes and Connor taking in the larded butter and other rich dishes of Delmonico's building, and thinking how much better the Hoffman House and St. James get up those succulent delicacies.

There'll be Jake Hess to see the wires are properly put out of sight. No better selection could be made; for this are we Commissioners.

There'll be that Chesterfieldian manager, Henry French, who is at home when he's at Delmonico's, and the suave Gilmore, as attractive as a jack-pot, and the interested and interesting pards and generals, Miles and Barton, and the stranger within our gates, Mr. Yardley.

I can count up a dozen more, but that only makes two dozen. Who the other hundred and twenty five are it's hard to imagine and sad to think of.

Nat will have to shake hands all round. He will have to look on much wine when it's red and when its amber. He will eat some of that larded butter and stay late, and keep his blower up all the time. I don't approve of the banquet, and I wish him well over it.

* * *

Nat Goodwin needs no steam-tugs, brass-bands or swell spreads. He is the most attractive star before the public. He is a born comedian. He don't have to think to be funny. In his saddest hours he never loses his inherent drollery. The world loves to laugh; there's something dead wrong about the man or woman who tries not to laugh. The faces on tombstones smile at Nat when he pauses to read inscriptions. Why, I have heard the cavernous jaws of Talmage creak as Nat got on board a car, and before we had got a block that mouth opened like an animated old trunk-lid and laughed like a codfish just landed.

* * *

As the funniest man I ever knew, the wittiest, brightest of all the comedians who help make the world pleasant, and as a splendid fellow in heart and head, I love my Nathaniel and wish him the biggest sort of luck in his new departure.

He don't need a banquet, but if he's got to have one may he get away with it safely under such mental and physical guidance as Ingersoll and Robertson will give, and such spiritual and temporal assistance as Hess and Hutchins will lend.

* * *

I don't suppose there's a woman in the country admires a muscular Christian more than I do, but as Christians are apt to be a little wanting in muscle, I freely confess the physically attractive actor has the call with me every time. Intellect is an elegant thing, but intellectual superiority lodged in an unpleasant looking weakling I cheerfully hand over to the enjoyment of others, and in selecting my own favorites it's always the fighter and the bully boy that gets my suffreges. I went the other night to see Mr. Barrett. Some one persuaded me he was an intellectual treat. Treat! Those legs couldn't stand treat—he's a country drink—a little one all by himself. I was nervous and anxious, looking out for accidents all the act, and when it was over I teamed away down to Miner's to see the nephew of his uncle play Metamora.

* * *

I wish Mr. Collier would shade his picture. It shows up the high lights so much better. His tendency to holler on one key is monotonous. But he's a fine spectacular exhibition, put up in Nature's most liberal mood. Not as handsome as his uncle; he couldn't expect to be. Jim Collier will never be called on to survive his beauty as so many of us girls have to do. He's been a darling years on years, and as they go by they seem to ripen him—not wither or fade him. Put a straw hat with a blue ribbon round it, a low-necked shirt and a smile on him; put him on his pet chair in front of the Morton House; he's what the poet wrote about, "A thing of beauty and a joy forever." "And beauty draws him with a single hair."

* * *

There I go! I might start out to describe a cloud burst or a waterspout, and if I saw Jim Collier going to take a drink I should consider it an object of superior attraction and devote my space to James. Ed Collier is a fine, ambitious fellow, with good legs——Law what legs that Jim used to air in Landry Barbeaud. Why, the girls——but to return. Mr. Collier—Mr. Ed Collier—has a resonant voice, and in his powerful chest there are tones as deep and musical——but that's a noble, stalwart breast that supports Jim's shirt-front. He don't have to sing "Come, rest on this bosom" more than once to the intelligent female ear.

There, I give up trying to say anything of Ed Collier. It's as bad as the manuscript of Mr. Dick's memorial, when Charles the Second would keep drifting in.

* * *

My solicitous friend, Nym Crinkle, advises me to fall in love with Bryton. My affections are in such a disseminated condition—at Wallack's with Hopper, at the Morton bar with Jim Collier, at the Bijou with Nat, at the Casino with Francis Wilson—that a drum and fife couldn't get 'em in marching order for a change of base. And, really, having tried concentrated affection, and found it wasn't as bracing as concentrated extracts usually are, I have come to the conclusion that you run less risk of suffering love's martyrdom if you play your heart for a poker deck, deal out your affections impartially, and if you strike a few good ones draw to fill.

I love 'em all, God bless 'em! And they all love their GIDDY GUSHER.

London News and Gossip.

LONDON, August 26.

The Empire was reopened last Saturday night, but for any good the management thereby did it might have remained shut. Cheap summer prices have been tried here before and have failed—not so much because the prices were cheap as because the entertainment provided was nasty. By which I mean that the entertainers did not give value for money, though the prices were cheap—wherefore the public stayed away in thousands—when it couldn't get an order. This theatre is really the handsomest in London, and with its splendid location ought to prove a very profitable speculation. Up to now, however, the means to achieve this end have not been discovered. Spurred on by the brilliant success which has been achieved by the Alhambra ever since that establishment threw over the Lord Chamberlain's license and went into the variety-show business, the Empire proprietary have now given notice that they will apply for a music-hall license next October. This notification has stricken terror into the hearts of the people on the other side of Leicester Square—and its effects have been felt even as far as Piccadilly Circus. Villiers, of the London Pavilion, and Sutton, the managing director of the Alhambra, are making common cause against the common enemy, and will oppose his (the c. e.'s) application tooth and nail. I am assured that the Alhambra people regard the situation so seriously that they have been negotiating with Nicols, the Empire proprietor, for the purchase of his property. Nicols, however, obviously intends to make other arrangements. Villiers' case seems rather a hard one, seeing that he paid the Board of Works something like £15,000 ($75,000) for the privilege of building his magnificent new music-hall, which, if the Empire's application be granted, will, it is thought, be much reduced in value. As for me, I hold no brief for either party, nor stock in either undertaking—whereof I rejoice at the prospect of increased competition, which in the show business is always a good thing for the show-going public. After all, even if the application is granted, I dare swear the results will be much less disastrous to the neighboring music-halls than is now anticipated, and if the Empire Music Hall be not run with more ability than has been shown in connection with the Empire Theatre, the opposition will have the softest of soft things on all the time.

But I am forgetting my opening theme, which is the reopening of the Empire last Saturday night. The management adopted a somewhat ingenious method to command success, whether they did or did not deserve it. Mr. Nicols, the proprietor of the Empire Theatre, is also proprietor of the Café Royal, a famous restaurant in Regent street, with which many MIRROR readers are doubtless well enough acquainted. With the stall-vouchers for the opening night sent to the various newspaper offices came the following intimation:

EMPIRE THEATRE, August 18, 1886.

Mr. D. Nicols having now undertaken the direction of the above theatre, and wishing to be personally acquainted with the gentlemen of the press, will be pleased to see them at the Café Royal on Saturday next, the 21st inst., at 6 P. M.

Time was, mayhap, when a communication of this sort would have been gratefully received and eagerly responded to by the critical fraternity. But we have changed all that now—or some of it. Either the men are better off, or they have taxed their digestions beyond further endurance, or they prefer to take their subsidies in coin rather than in kind. Anyhow, they have waxed fat, and they kick at eleemosynary meat and drink. Chicken and champagne are no longer words to conjure with, and free lunching, being considered bad form, is relegated mainly to the common or garden reporters, the advertising agents, and the baser set of newspaper proprietors. On Saturday, however, even this division failed to show up in anything like force at the Café Royal. I am told that Mr. Nichols provided a very fine dinner for those who chose to partake of it. "Covers were laid for fifty." Only eight turned up, however, and among these there was no known newspaper representative. Which, on the whole, is something to be thankful for, considering the depression in trade and the Conservative reaction.

I regret to record that the show was a very bad one. Operations commenced with a "miscellaneous concert," which was more miscellaneous than concert by many chalks. This was followed by a dreary recitation. Then came the pretty "Ballet des Dentelles," which, however, had not the charm of novelty, though Persoldi's pirouettes and Luna's lissomeness are in themselves things of beauty and joys forever. After this came a comic opera called A Maiden Wife, which is an adaptation of Adolphe Adam's Postillion de Longjumeau. An English version of this piece was first given in 1837 at the St. James' Theatre, then under the management of Braham. Since then the English version has seldom been repeated, but it is so well known all over the Continent that I will not inflict the plot upon you. The German tenor, Wachtel, was a famous impersonator of the Postillion. In France the opera has been played more than 2,000 times. Its piquant music demands a piquant style, and this was just what it did not get on Saturday. Henry Walsham, cast for the Postillion, is a charming singer, but, like the majority of his profession, is not conspicuous for acting ability. Mlle. Devrient, to whom was entrusted the principal soprano part (Madeline), made a ghastly mess of her business. The poor lady was suffering terribly from stage-fright, certainly, and I will charitably hope therefore that the specimen of her want of quality she then gave was not a fair sample of her powers. Anyhow, this and other matters excited the derision of the audience, and at one time it appeared doubtful whether the piece would be allowed to proceed. They went through with it, however, to the bitter end.

On Tuesday the Empire management accepted the public verdict, so far at least as concerned their unfortunate "comic opera," and announced, "In consequence of certain essential alterations in the cast, the adaptation of The Postillion de Longjumeau will not be performed until Monday next, the 30th inst."

Last week I had to tell you of a strange drama which I saw tried on the more or less merrie Islingtonians at the Grand. This week Fate and a change of programme again compelled my presence there. The occasion was the production of a nailed up muddle called With the Colors; or, The Black Seal, which was described with some effrontery as "new and original." Its newness and originality seemed to consist of about equal portions of In the Ranks, The Queen's Shilling, Queen's Evidence, Drink, It's Never Too Late to Mend, The Green Lanes of England (on which your Hazel Kirke was based), and other dramas too numerous to mention at once. The "authors" of this pasted and scissored play are Messrs. Elliott Galer and James New. Galer I know, but New is new to me. Many, many years ago Galer was an operatic tenor of no mean order; but as time went on his voice went off, and in self defence he took to theatrical management in the form of the Opera House at Leicester. After that he suddenly startled his friends by coming out as a dramatic author, with a large drama called A True Story Told in Two Cities. Some of the situations in this long long play were striking—so much so that the great Augustus Harris, of Drury Lane, then on business in Leicester town, thought he might "do something with it" at his National Theatre. Eventually he *did* do something with it, but that "something" was not sufficient to clear "Exes."

However, Galer had tasted blood, and it was not to be supposed he would keep from pen and ink long. In due course the play which was this week inflicted on me and my poor, long-suffering brethren resulted. Although Galer has had such vast and varied experience of the stage, this experience never seems by any chance to get into his dramas. His reminiscences he gives you in heaps, but nothing more. The hero of With the Colors; or, etc., is a young man who, having taken her Majesty's shilling, deserts about every five minutes. When he *is* in his regiment at all, he seems to occupy his time in striking his superior officer, a stilted and sentimental General. This officer comes in for so many hard knocks and buffets that were it not that the hero deserts so often there would be very little General left at the finish. The "authors" have, however, considerately left enough of him to turn up in the last scene (where the hero is undergoing transportation for life), and to discover, owing to a long lost letter, with A Black Seal, that he is the long-lost father of this long-lost boy. Then everybody who *isn't* in prison seems to turn up with free pardons, etc., etc., and down comes the curtain on one of the silliest and most inflated pieces ever licensed by the Lord Chamberlain. There are over thirty speaking parts in this piece, besides a barking and a squeaking part. The first is a dog, the other a baby in long clothes. These two characters were the only ones the audience liked. 'Cos why? They were only natural parts of the kind.

Dion Boucicault having given all [illegible] letters to explain away the female Lottery business in The Jilt, has this week been telling the *Pall Mall Gazette* "How Plays are Made." Among other things, Dion gives one chief law that scene shall be longer than the [illegible]—that is, when an incident follows [illegible] the characters, he [the play maker] must not prolong such a scene beyond the [illegible] amount of suffering which the character would endure." Dion omits to mention the suffering of the audience—and, oh! if he had only borne this in mind when writing The Jilt! But stuff—

Arrangements for the production of La Bearnaise at the Prince's are in an [illegible], not to say stormy, condition. Last week I predicted that "rows" would soon arise between Florence St. John (prima donna) and Mary Tempest, second singing lady and understudy. My prediction (based I must tell upon long experience) has been verified. The understudy is in mutiny, and all sorts of [illegible] predicting and are likely to continue for some time. Up to the time of shutting [illegible] gave has been shut.

The new comic opera Dorothy, "words" by B. C. Stephenson, music by Alfred Cellier (brother to Herbert Sanderson, Frank Cellier and Carleton) is to be put on at the Gaiety the third week in September. Among "Additionals" who will be in the cast are Fanny McNulty and Hayden Coffin.

Nellie Farren and Fred Leslie, the two "stars" of the Jack Sheppard burlesque (which your Nat C. Goodwin has temporarily taken unto himself to come to America next year with the Gaiety Burlesque company). Among other [illegible] who talk of invading your shores next year are Vaughan, with her Old Comedies and her [illegible] dances, and Fred Terry (brother to Ellen Terry) who comes to support Miss Wallis, [illegible] Wyndham has been ill on the Continent, [illegible] now better and at Dover. This is why [illegible] not yet produced Tom Robertson's comedy [illegible] Garrick as the Criterion. This reminds me that the other night a few [illegible] friend sat together inspecting Dutch Gold as he is being represented at the Avenue by young Edward Compton. When Dutch speaks of his leaving home to go on the stage he adds that his poor mother took it to heart that she pined away. "And then your mother took it?" whispered the friend in the low tone. "With sugar," promptly replied the manager, with evident relish.

Augustus Harris is announcing the production of his and Pettit's new sporting drama, A Run of Luck, at Drury Lane for next Saturday, but it is doubtful if it will be ready. Wilson Barrett is triumphantly touring the provinces prior to coming for [illegible] He is doing big business, and is being [illegible] interviewed by the local papers, prior to [illegible] his hand in before he departs to [illegible]

In the Courts.

MISS RUSSELL'S ROYALTIES.

The question of the [illegible] and Sweetheart has found its way into the courts. Trouble began when Sadie Russell, who claims she is a part owner of the play, went to the theatre and asked for the royalties due her. Mr. Russell, her lawyer, [illegible] her. They saw Edgar B. Ludlow [illegible] stage and made known their errand. [illegible] ing to their story he informed Russell that [illegible] had no business there and ordered him out. Afterward Mr. Russell and Miss Russell were hurried out in an unceremonious manner. They then procured a summons against Mr. Ludlow, which compelled him to answer on a charge of assault at the Jefferson Market Police Court. He told Justice Ford that he had simply ordered Russell and Miss Russell out of the theatre and did not use violence. He said the play over which the trouble arose was written by Mr. Woolford, who owns twenty five per cent. of it. The music was that of George Seldenreich, and he believed Miss Russell had assigned some [illegible] which were her own property to him. The case was adjourned, and when it came up three days later, Mr. Ludlow said Russell demanded $100 in royalties for Miss Russell. He considered them trespassers, and not leaving when he requested them to do so, they were ejected. Mr. Ludlow was served with a summons in a civil suit, laying damages at $5,000, in the city court. When Justice Smith learned this he dismissed the police court summons.

MR. ROWE'S ROYALTIES.

Edward D. Tannehill, manager must appear before Judge Andrews in Supreme Court to-day, and be examined in supplementary proceedings with regard to his property. George Fawcett Rowe has a judgment against him for $3,000, which stands for royalties accruing for one year on the play Fun on the Bristol. Rowe wishes to know what means the manager has to pay that judgment.

T. C. Bancroft, having closed his season as manager of the Rochester Baseball Club, has returned to his managerial duties at the New Bedford (Mass.) Grand Opera House. A. C. Foster, who will continue as [illegible] has been acting manager during Mr. Bancroft's absence. Business is [illegible] Bedford, and the two theatres have arranged dates that there will be [illegible]

PROVINCIAL.

BOSTON.

Harbor Lights was given for the first time in America at the Boston Museum, August 30, to a house that was crowded with an enthusiastic audience. The old favorites were greeted vociferously, the plaudits accorded George W. Wilson and Mrs. Vincent being particularly hearty. The houses continued large through the week. E. H. Vanderfelt, the new leading man, made a good impression; but he has been out of the cast since Thursday night, owing to serious illness, his part being taken temporarily by Arthur Falkland.

Richard Mansfield renewed his former triumph at the Boston Museum in Prince Karl at the Park Theatre during the week, the houses being crowded nightly. The brigand act, with which the play formerly closed, and which was something of an anti-climax, has been cut, and now the work is more compact. Mr. Mansfield's imitations are the most high-bred and at the same time truthful to which I have ever listened.

Over the Garden Wall, which returned to the Globe Theatre for a fortnight's engagement, has been much improved, and is really a very funny affair, with some pretty scenes and people, as well as funny ones. The St. Felix Sisters are graceful and pleasing, and Mrs. Knight does some pretty dancing.

Lillian Lewis opened the season of the Bijou Theatre under Keith and Bacheller's management in The Creole, which she played to good business during the week. I met Mr. Keith for the first time on the opening night, and he impressed me as possessing the requisite combination of dignity, decision and suavity to make a successful and popular manager. He seems to impress every one favorably. He has an efficient staff also, which includes Charles Burnetham as general business director, Charles A. Metcalf as treasurer, and others well known.

Murray and Murphy returned to the Boston Theatre last week with Our Irish Visitors, and were as ludicrous as ever.

Frank Jones and his co. appeared at the Howard Athenæum during the week in St Perkins, which is more of a play already than Josh Whitcomb was when it started and Mr. Jones' St is a good deal of a creation for a starter, which, if managed and built upon judiciously, will win much popularity. The support was fair and the houses large.

Billy Hadley and Youth crowded the Windsor Theatre afternoon and evening during the week.

The World's Museum, Keith and Batcheller's and Austin and Stone's Dime Museum, are open and filled with curiosities.

The Mikado was given during the week at Oakland Garden; but the weather was so bad I did not venture out. However, I heard good words from the Lorenzo of James Gilbert, the Ruth of Florence Bates, and the Pipos of Arthur Wilkinson. Mr Gilbert has made a success of the Garden, and it is understood that he will have it again next season.

Jessie West, the Clip of A Messenger from Jarvis Section, remained, with several members of her co., during the week at the Seavor House and left for Philadelphia on Saturday to begin the regular season there 6th. She is the daughter of William West, of Harrigan's co., and is one of the brightest little soubrettes I have ever seen. In private life she is as bright, entertaining, and lady-like, as she is *chic* and captivating on the stage. The co. will appear again in Boston during the season. Miss West undoubtedly has a bright career before her.

I was greeted with a pleasant "Hello!" while hurrying past the Creighton House the other day, and looked up to see Frank H. Scott, who has done such good work for Oakland Garden the past season, standing in the doorway. He pulled me in and made me sit down while he talked, telling me of a prospective engagement, which I hope he will get, as he is a most efficient man. I met several well-known professional people and saw others about. It is quite a professional house indeed. Lansford Robertson is the third officer in the local lodge of Elks, and makes it pleasant for everybody. J. Wesley Rosener, the clerk, is a popular one. I chatted a few moments with Signor Briccolini, who, brown and hearty-looking, was on his way to see John Stetson; and among the other people there are Rachel Noah, Miss France, Robert Downing and several members of his co., George H. Hulm and wife, of the White Slave co., Charles Barron, O. Stanhope and others.

Marcus Mayer was in town Saturday, busy, but good-natured as ever.

James O'Neill and Monte Cristo will be seen at the Globe week after next.

Geraldine Ulmer occupied a box at the Globe Theatre Wednesday evening.

Osmond Tearle was in the Museum audience Monday night to see Harbor Lights.

CINCINNATI.

Wilson and Rankin's Minstrels made a one-night stand at Heuck's 29th, with excellent results financially. Carl Rankin's end business was attractive for its novelty, and the originality of his method augurs a brilliant future for the young comedian. Matt Morgan's war pictures were exhibited during the remainder of the week, and the attendance was marked by a steady increase from opening night. The exhibition will be continued during current week, and with the influx of visitors in attendance at the Exposition the engagement will doubtless prove both financially and artistically successful. Haverly's Minstrels follow 10th.

J. T. Stetson in that ultra-sensational play, Neck and Neck, closed a fairly successful week 4th, at Havlin's, the support being only fair. The star was formerly leading man at the old National Theatre in this city, and his ability as an artist, despite his sensational tendency, is thoroughly recognized locally. This week Charles Gardner in Karl, the Peddler, followed 10th by W. H. Power's Ivy Leaf comb.

At Harris' Museum Blanche Vaughan, in Silver Spur, closed a successful week 4th, the star proving a soubrette of unusual attainments. This week Tide of Fortune.

Manager Pomeroy at the People's furnished the frequenters of the house past week with an excellent variety show, the more prominent features being the vocalism of the Beethoven Quartette, Brant and Vernon in a musical sketch, and Charles and Jennie Walsh in their specialties. This week Bowers's Burlesque co., with Friday evening, 10th, devoted to the amateurs.

If the business incidental to the opening week of the season at the Grand is a criterion, the treasury of the joint managers, Miles and Rainforth, will scarcely be full to repletion at the close. Harry Watton in The Cashier, the first star of the season, failed to score a success. This week Tony Pastor's co.

Between Acts: Lee Williams, a local amateur, made his professional debut 29th at Heucks, with the Wilson and Rankin Minstrels, and despite his evident nervousness, scored a success on the end, his song being heartily cheered.—Manager Jim Collins, of the Ohio River Excursion co., is organizing a company to support his wife, Martha Wren Collins, in a starring tour.—Grace Courtland, of Wall street fame, is one of the current week's attractions at Kohl and Middleton's Vine Street Museum.—C. F. Vanschilya, press agent of Tony Pastor's co., arrived 2d.—Eugene Jepson, who formerly personated the Commissioner of Police with Fanny Davenport's Fedora co., opens his new play, Tide of Fortune, at Harris's, 9th, and comes very favorably heralded.—Manager Charley Smith, of the Vine Street Opera House, has discarded the cafe attachment of that resort, and is giving the habitues of the house an attractive straight out vaudeville performance. He is popular locally, thoroughly proficient in his line, and under the new regime the "Gold Mine" will in all likelihood retain its reputation.—The new artists announced for current week are Ed. Collyer, the Evans, in a musical act, Billy Maloney and Mabel Gray, Nellie Andes, Billy Courtright, and Irene Fox.—Billy Baxter, the banjoist, has been tendered a benefit at College Hall, the date fixed for the occasion being 13th.—Hon. John A. Wheeler gives an illustrated lecture on the Civil War nightly during current week at the Odeon.—Evangeline is booked at the Grand for week of 13th, following Tony Pastor.—W. H. Power's Ivy Leaf comb. follows Charles Gardner at Harris's.—The Order of Cincinnatus, an organization whose enterprise and liberality has done much for Cincinnati during recent years, will give a brilliant spectacular representation of the Fall of Babylon during present week.—J. McNamara, in advance of Haverly's Minstrels, arrived 2d.—The season at the Coney Island of the West will end latter part of month. The Zoo is being largely attended, the weather being especially propitious.—Clark and Rategan's Female Minstrels follow the Beauvais Burlesque co. 13th at People's.—The Exposition is now under full headway, and will probably materially improve the local theatrical attendance.

CLEVELAND.

On August 30 the dramatic season here was partly opened. The Euclid presented Alone in London, with Lizzie Tanner as the star. The house was very good the first night, but fell off some the following two or three nights, owing in a measure, no doubt, to the mild shock we had in this city from the earthquake on Tuesday night, and which created a small-sized panic in several of the larger buildings around town occupied as apartment-houses. Alone in London was presented in a manner which reflected credit on the management. The scenic effects were fine, especially in the old sluice scene. Miss Tanner as Annie Meadows, the much-injured heroine, enlisted the sympathies of the audience by her clever acting and held them to the end. In the last act she was especially fine and was called before the curtain at the end of the act. Leonard Grover, as Bumptious, was exceedingly funny and he proved himself to be a first-class character actor; though, if I may say it, I think the part was just a little overdrawn. Charles made a fine manly John Biddlecomb, while Conway as Richard Redcliffe was the same old villain we have seen him in so many dramas of the same class in London. He was as villainous as the part called for and that was pretty villainous. The rest of the co. were good in their respective parts.

The People's Theatre opened its doors for the season with Maseppa. The business done was good, I understand, though the co. was decidedly "light-waisted."

At the Academy a mixture of extravaganza, burlesque and vaudeville was given. It was billed as The Necromancer. Friday evening there was a benefit at this house for Typographical Union, No. 53, on which occasion Le Blanche (the Marine) and a member of the P. R. named Carroll sparred three rounds. The house was full; but a more disgusted crowd than I met coming back from the Academy it has seldom been my luck or ill-luck to come across.

Drew's Lime Museum has been turned into a regular Industrial Hall. Pin and needle machines turned out pins and needles until further orders, which were given away to the audience. A silk-loom a little further along the hall was busy turning out silk handkerchiefs, which were *not* given away to the audience. In the lower hall the programme was made up of several song-and-dance artists and comedians, prominent among whom were Morton and Mullaney, John Bruce, P. H. Doyle and Josie Rivers.

This evening (6th) the New Park Theatre—I say new, because it is new to all intents and purposes—opened with the Carleton Opera co. in Nanon, while one block away the Cleveland Theatre, which has been entirely remodelled and refitted at a big cost, opened with Lights o' London. This theatre will be run at low prices—viz., ten, twenty and thirty cents.

Cleveland is certainly well fixed theatrically this season. I trust the managers of the respective houses will be in a similar condition financially at the close thereof; but I have misgivings. Clevelanders have never as yet embarrassed themselves financially in a wild desire to support the drama, and I don't think this season will prove any exception. However, *nous verrons*.

Squiblet: I noticed Joseph Haworth's face at the Euclid Avenue Opera House Monday evening.

PHILADELPHIA.

Forepaugh's Theatre opened on August 30 to excellent business, and with a fine attraction. The play was Robertson's charming comedy, Ours, and the co., which had been carefully selected for its production, was of rare excellence. George Holland played the Prince with grace and dignity, and certainly looked as though born to the purple. Harry Linden as Sir Alexander Shendryn could scarcely have been better; the part fitted him closely. Mr. Linden also deserves special praise for his excellent reading. Arthur Elliott made an excellent Hugh Chalcot, and by the manly interpretation he gave the part won the favor of the audience from the start. Angus McAllister, Captain Tampsey and Sergeant Jones were all well played by Eugene Moore, G. Stuart Brodock and A. H. Hastings, respectively. Constance Murielle found in Mary Netley a part well suited to her powers and gave a charming performance. The roles of Lady Shendryn and Blanche Haye were well cared for by Mrs. E. B. Holmes and Marguerite Pierce. Altogether it was a brilliant and successful opening. This week Dan'l Gilfeither as Uncle Dan'l in A Messenger from Jarvis Section.

At the Central Theatre, Daveno's Allied Attractions proved to be quite a good show. Its most novel feature was Prince Segawa Kokin, who is one of the most wonderful jugglers and balancers I have ever seen. His act is certainly the neatest and best of its kind upon the stage. Another very pleasant feature of the entertainment was the musical act of the four Luciers. They are all most accomplished musicians, and J. R. Lucier, though totally blind, has but few rivals as a cornetest. Miss Rosalie possesses a rich tuneful voice of great power, and sings with ease the most difficult music. They all costume well, do no talking or comedy, but keep their performance clear, bright and singularly attractive. There were a number of other good acts among which may be mentioned those of Billy Lyons, Capitola Forrest, Davenport Brothers and Smith and Rowland. This week, Long's Comiques.

As I predicted, Daily News has proved a failure at the Chestnut street Theatre, the house having closed on Friday night in the midst of the performance. The reason for the failure was the indifference of the public and the neglect of the managers in not providing sufficient funds for their enterprise. There were some lively times at this house during the week. Mr. Nixon very kindly offered to buy tickets for the company to Chicago out of the money share belonging to the house, and in fact expended one hundred dollars for that purpose. The business manager demanded these tickets on sight, but Mr. Nixon said they would be delivered to the co. at the close of the Saturday night performance. He also offered to place them in the hands of any responsible third party. Mr. Business Manager refused to allow the curtain to go up, but was persuaded by a blue-coated representative of the law to leave the house, and readmission was denied him. The curtain went up, and next morning there was business for the lawyers. The following night the trouble was renewed and the play and co. came to grief. This week Ada Gray in The Ring of Iron; 13th Mrs. D. P. Bowers.

Oliver Byron's supporting co. has presented at the National Theatre during the past week the melodrama 10,000 Miles Away. The play is rich in stirring situations and was warmly received and loudly applauded by the audiences. Lisle Leigh, R. Fulton Russell and Harry B. Hudson received a large share of the commendation. The piece promises to be a winner, both judged by its merits and by its reception here. This week McNish, Johnson and Slavin's Minstrels; 13th Our Boarding House.

The Walnut Street Theatre opened 4th with Viola Allen in W. C. Cowper's comedy-drama, Talked About. As this was almost the initial performance of this play, I prefer to see it again before speaking of it in detail. I can say, however, in a general way, that Miss Allen herself was charming, that the cast throughout is good and under intelligent direction, and that the play is full of bright, sparkling lines and exquisite humor. The impression made was decidedly favorable. The audience was very large, singularly attentive, and showed its appreciation by laughter, applause and calls at the close of the acts. Richard Mansfield in Prince Karl, 13th.

The Arch Street Opera House will open 11th with Simmons and Slocum's Minstrels. A strong array of names is presented. There will be twelve comedians and six vocalists, including the original Big Four, W. P. Sweatnam, Joe Hart, Emil Ames, Chauncey Olcott, J. J. Raffael, John Carroll, Charley Reynolds, Frank A. Howard, Eddie Fox, Adams and Casey, Ellis Brooks, the Great Leonetta, Lew Simmons and E. N. Slocum.

The Eleventh Street Opera House (Carncross') opened 6th. The co. includes most of last year's favorites, together with new and strong attractions.

CHICAGO.

The engagement of Louis James, just closed at McVicker's, has demonstrated the fact that he is far superior in comedy than in tragedy. His Virginius was disappointing, although plainly showing earnest study; his Richelieu such as any leading man might portray; his Othello so different in treatment from traditional custom that it fell flat; but his Benedick, in Much Ado, so admirable that it won for him the united praise of press and public. It seems certain that this fine actor can win laurels and fortune if he will seek for plays where his superb realization of high comedy can find scope. The grim humor of The Fool's Revenge would suit him, and he would find much in The Lyons Mail to bring out his best qualities. He will continue to play tragedy, however, and will no doubt improve rapidly, for his intelligence is beyond question. The support rendered the principal was only fair, with the exception of Marie Wainwright, who was most delightful in all she undertook, her Beatrice being especially captivating. This week William Redmond and Mrs. Thomas Barry in A Cure for the Blues.

The Columbia reopened for the season Saturday night, 4th, with Zitka, the play which was discovered after William Carleton committed suicide, and had quite a run in New York. It was witnessed by a large audience, who seemed well pleased; but it cannot be said that a drama, however well constructed, that has none as its motive power, is one to commend. The co. is not first-class, but managed to keep up the interest. The piece will be kept on throughout the week.

A Tin Soldier closed a very successful two weeks at the Grand, people filling the house at every performance. This week, Frank Mayo in his romantic drama, Nordeck. Next week he will be seen in a new dramatization of The Three Guardsmen.

A Parlor Match met with a kindly reception at Hooley's, Messrs. Evans and Hoey managing to keep the large audiences in good humor. This week, A Bunch of Keys.

The Kiralfy spectacle, Sieba, has drawn good audiences to the Opera House, and the fanciful ballets has secured the people. It is much superior to the former efforts of "Me und mein bruder," and it may be said that no finer array of beauty and agility than can be seen in the Lace ballet has ever dazzled the dudes of the city. The show remains another week, to be followed by Mestayer's We, Us & Co. Booth is underlined—his first visit in four years. He will appear in most of his famous characters.

The Chicago Minstrels have apparently caught the fancy of the public, and the Madison Street Theatre is well filled every night. Charles Reed and Billy Birch are the stars, but the entire entertainment is meritorious.

Frank Aiken has had paying business at the Academy of Music, where he has appeared in a melodrama entitled Against the Stream. The piece has lots of good things in it, but at times it drags a little owing to a lack of action. It has pleased the people, however, and will doubtless prove a paying piece of property. This week Milton Nobles in Love and Law. Next week, Neck and Neck with E. T. Stetson as the star. Louis Kalish, formerly of the Columbia is manager.

The Standard opened with J. Z. Little in a new drama entitled Man to Man, and it proved admirably adapted to the tastes of the patrons of the house. Mr. Little is essentially a robust actor, and can get more action out of a stirring scene than others of his standing. Sensation is the basis of the play and there is lots of it. This week, A Mountain Pink.

Patti Rosa, as bright and talented a soubrette as there is before the public, cached the People's Theatre all the week in Zip. The play is of secondary consideration; the public go to see Patti Rosa and she amply repays them. This week Frank Aiken in Against the Stream.

The Casino is having a popularity well deserved and the theatre has had a succession of large audiences to witness Alice Harrison in her edition of The Mikado. This week she will alternate in Iolanthe. A musical burlesque called Little Lohengrin is underlined.

The Criterion opened for the season Sunday night, 5th, with C. L. Andrews' Michael Strogoff co. John H. Cossar as the Courier made a very good impression, and will doubtless make a success in the part. The play was well put on and the minuet carnival introduced in the festival scene made a hit.

SAN FRANCISCO.

AUGUST 29.

Again it is my pleasure to report good results at all the houses during the entire week. I trust this condition of affairs may continue for a long time to come. Sealed Instructions, at the Baldwin, brought to the Palmer co. a repetition of previous successes during the engagement. Oregon, at the Alcazar, enjoyed considerable prosperity, but as a work has failed to do Mr. Miller the justice of which he was so sanguine. Miss Mather charmed large audiences as Juliana and Pauline at the Bush. At the Tivoli The Golden Hen revival served the Krelling Brothers well in filling the interval of preparation for Iolanthe.

The German season at the Baldwin continues with success. The plays selected and the rare excellence of the co. have mainly contributed to this, and then our German citizens, who love to patronize performances in their native tongue, have for a long time before the opening of the present season been denied that privilege.

Items: Viola Dayan is home from Boston prettier than ever. She goes abroad shortly for further study in her profession.—M. B. Goldstein has gone to Portland to manage the Casino, while Wilson and Cameron take an opposite route and have gone to Chicago to join the minstrels.—Their friends, who are legion, by the way, are delighted to hear of the repeated success of Mr. Rankin's co en route eastward.—Jeffreys Lewis has returned from Portland after a most successful engagement at the Newmarket Theatre. She will shortly appear at the Alcazar.—Monday Alfred Bouvier assumed the business management of the Baldwin Theatre, and Robert M Eberle that of stage director.—Messrs. Frank Wise and Frank Prescott, one as stage manager, the other as business manager, have served Manager Hill well in their respective capacities during the Mather engagement. If you have any more such left in New York send them along, for these are the kind we like.—There will be an opening at each of the five theatres to-morrow night. These Oakland items tell of our village on the lake: The Grismer-Davis co. concluded a successful engagement at the Oakland Theatre Thursday evening.—The Pyke Opera co. opened at the Oakland Theatre Friday for a season of six nights of light opera.—This week Margaret Mather plays Juliet at Los Angeles. It is said in this connection that Romeo and Juliet has never before been produced there.—Morris Peyser, the silent, has resigned as treasurer of the Eden Musee.—J. M. Hill offered his press management to W. E. Dewey, who holds a similar position at the Bush.—Mr. Hayman has engaged Charles B Ray, late of the California co. to support Osmond Tearle.—It is said that a co. from the New York Thalia Theatre will pay our city a visit some time this season.—In about three weeks a book will be put before the public that cannot fail to be worth reading, to wit: "The Memories of an Old Actor"—being really, for the greater part, an autobiography of the veteran Walter M. Leman, who is looking over the proofs and generally supervising the publication.—John M., who is otherwise and better known as Jack Cretion, has been placed in charge of the Coast business of Manager J. M. Hill.—Mrs. Chanfrau has wired General Barnes to stop the pirating of Kit by Messrs. C. B. Bishop and J. J. Wallace. Frank Bell, the General's right bower, has the matter in charge, but finds that the pirating has vanished and is a thing of the past.—The Eckert-Leighton co. purpose making a tour of California with a piece called Caught in the Rain, which is said to have been adapted by Helen Dingeon from a play produced several years ago at the Bush Street Theatre by Nate Salsbury and called The Brook. As a well-known theatrical attorney has been telegraphed to in reference to this piece, it is more than likely that an injunction will prevent its production in the interior or anywhere else.—On the 30th Joseph R Grismer and Phœbe Davies will produce Murdock's play Hoop of Gold at the Grand Opera House, Victoria, B. C., where they play a week's engagement.—That "irresistably funny play" (as the Boston *Journal* has it), Mrs. Partington, will be given at the Alcazar to-morrow evening and for all the week, when Burt Stanley will play the Widow and Gus Pixley the part of Ike.—George Osborne has purchased from Clay Greene the exclusive right to The Golden Giant, which will shortly be seen at the Alcazar.—The Osmond Tearle co. opens in Kenneth Gordon at the Baldwin Oct. 12. Those of the co. announced thus far are C. G. Ray, Isabel Morris, Herbert Archer, Annie Adams, A. Branscombe, Mr. and Mrs. C. J. Edmonds, M. R. Mayer, Belle Archer, A. Emmett and Minnie Conway.—There is expected to arrive from Australia shortly, Arthur R. Lawrence, an English actor, formerly connected with Genevieve Ward's co., and at one time leading support to Marie De Grey.—Charley Goodwin, lately proprietor of the printing establishment of Peplow and Goodwin, returns to the Bohemian fold once more, and will guide the fortunes of the Leighton-Eckert Opera co., which may or may not include Harvey Gates, as he is expected to return shortly.—A late letter from Colonel J. H Mapleson, London, to a friend in this city, has all the buoyancy of style characteristic of that most wide-awake of impresarios. "All the rascally singers," he writes, "have given in and are now *suing* for pardon. I have Cherubini outside my place (the Junior Carlton Club) just now, crying; also De Vigne. They both say the (mentioning a certain San Francisco paper) wrote the articles on its own account, and that they did not furnish any statements whatever. Ravelli, likewise, says the same thing. I shall get those statements sworn to here, and verified by the American Consul, and, through you, make the proprietors of the paper dance on my return, as it was through those articles Patti got misled and signed with Abbey, believing the reports as she read them. Patti promises me she will testify to this. * * * I was in Paris last week (middle of July) and engaged the most extraordinary prima donna that has been heard for years—a perfect wonder—and I am congratulated on all sides. Her name is Jenny Brech. The world will hear a deal from her. I shall probably put my return visit to San Francisco off for a year, even if Patti does go there with Abbey, which is very doubtful. I will see Patti soon and will then know more about it. It turns out that my man, Angelo, was at the bottom of all the mischief that took place at San Francisco and along the road from thence. His aim was to break up the co. and take them himself, but I was too sharp for him. He has organized a co. to go over this Fall, and I wish them luck, which they are sure to meet with."—Kate Castleton has re-engaged Frank Pallma as musical director, and also a San Francisco soprano, by name Annie Hamilton. The agent for the Duff Opera co., Frank Howe, made his appearance in our city from the East yesterday.

AUGUST 31.

Iolanthe was brought out at the Tivoli last night to a full house, with this cast:

The Lord Chancellor		Ed. Stevens
Earl of Mountararat		Henry Norman
Earl of Tolloller		T. W. Eckert
Private Willis		M. Cornell
Strephon		Arthur Messmer
Queen of the Fairies		Mamie Taylor
Iolanthe		Kate Marchi
Celia,	Fairies,	Tilly Valerga
Leila,	Fairies,	Lilly Lawrence
Fleta,	Fairies,	Lottie Walton
Phyllis		Helen Dingeon

The opera was beautifully staged, the orchestra faultless, under Conductor Forst, while his charming wife, Mamie Taylor, was a veritable Queen of the Fairies. Helen Dingeon as Phyllis, Kate Marchi as Iolanthe and Ed. Stevens as the Chancellor had encores and all honor, while the transformation scene set the house wild with delight.

The Baldwin was the scene of a fashionable crush last night. A double bill, Broken Hearts and Old Love Letters was presented.

To-night, Our Society; Wednesday and Saturday nights, Saints and Sinners; Thursday, Jim the Penman; Friday, Our Society. The Duff Opera co. follows next week, and may play up to Kenneth Gordon, Oct. 11.

The Standard reopened last night under the proprietorship of Billy Emerson, with himself on the end. J. H. Love is the business aid; Frank L. Heaps, treasurer; Burt Deasy, assistant; Mike Ryan, of course, at the door; Ad. Ryman, stage manager and interlocutor; Charles Reinhart, conductor. Roscoe Saulsbury, the late swell usher at the Baldwin, with Mr. Coates and Mr. Lavey, will guide the ch ches. The opening was a success. People were turned away and stood up all over the house. The performance went well.

Mrs. Partington began the week at the Alcazar last night with its usual full auditorium. Following is the list of players:

Mrs. Partington	Burt Stanley
Ike	Gus Pixley
Philander Abitenby, the deacon	George Osborne
Jonathan Tiltquick, the judge	L. R. Stockwell
Clara Hastings	Nora Vernon
Sarah, hired help	Lulu Catlett
Hezekiah Muggins, a young farmer	George Marion
Frederick Helding Scrotia, poet and reporter	Lew Catlett

Gus Pixley and Burt Stanley carried the honors. J. N. Long and Private Secretary follow next week with an exceptionally great cast.

The Bush Street Theatre was again thronged with spectators last night, in greeting to that cleverest of little soubrettes, Carrie Swain. This is somewhat astonishing, inasmuch as this is the lady's fourth or fifth engagement here in as many months. There seems to be no wear out in her. She is as bright to-day as she was last week, and she will sparkle as brilliantly next month as she does to-day.

Manager Hall has not informed me what follows, but as he goes to New York shortly, it will doubtless be something very attractive.

ST. LOUIS.

Saturday the last two theatres that have been closed threw open their doors, and were well filled. The Standard has been brightened up and has adopted the incandescent light. The Casino looks fresh with new paint. Milton Nobles and his accomplished wife have done a good business in Phœnix and Love and Law, the former doing the best. The co. is equal to any the star has had with him during former seasons. The Tin Soldier comes 5th; Louis James in Virginius is booked for the 12th.

Tony Pastor and co. have had a fair week at the Olympic. Flora Moore and Callan, Haley, Callan and Tony carring off the honors.

At the People's T. J. Farron has been very successful in attracting crowds to see A Soap Bubble. The co. have improved both in their acting and singing, and now the play is running smoothly. J. H. W. Byrne in the dual role of the policeman and the dude is a prominent feature in the cast and his solos on the cornet meet with numerous recalls.

Haverly's Minstrels have been doing a good business at Pope's. The Gormans in their specialties receive the endorsement of the public, while Johnnie Curran who knows everybody in the city has to stop from sheer exhaustion in responding to encores. The small boys are wild over the St. Bernard dogs.

The Standard will begin the season with Dick Gorman in Conrad. The co. is strong and no doubt will fare well. Jennie Lee in Mazeppa comes 12th.

Wiley Hamilton will be ready this evening to ring up the curtain at the Casino and has promised to have ready a good programme. Ben Gilfoil, an old St. Louis favorite, is in the company. Mr. Hamilton during the season is going to produce some of the old English farces that are now obsolete. Charlie Frye of the Palace has had a good programme during the week. The house has been crowded every night.

This afternoon (Saturday) the Palace Museum will open with Manager Barnes at the helm. The house has been newly painted and decorated and presents a very handsome appearance. Tom McLutosh, Johnnie Prindle, Prof. Weitzman and Bobby Newcomb and family will be seen in the theatorium. J. Johnson will be retained as lecturer.

We are going to have a sufficiency of Mazeppa at the Standard, for Fanny Louise Buckingham will only let the short space of two weeks elapse after Jenny Lee has afflicted us with the Cream of Tartar.

The lightning advance agent, Frank McKee, is here in the interest of the Tin Soldier. Tellula Evans has taken Dora Wiley's place in the Thompson company. Evangeline will be at the Grand, 20th.

W. A. McConnell is here in advance of Neck and Neck. He says it has been fourteen years since St. Louisians have seen E. T. Stetson in the play and is confident that it will do well.

Charles Pope has had some fine photographs taken of himself in a round of his principal characters, and will occupy the boards at his theatre for two weeks, opening 30th.

NEW ORLEANS.

From victory to defeat; from nearly a column to hardly a hundred lines, is my condition this week. Following in the wake of him who remarked that "the darkest hour is just before dawn," I say that the dullest time is just before the opening of the season. The workmen at the Academy of Music are rapidly moving toward the front of the house. They can now be seen putting the finishing touches on Mr. Mauberret's "little house" and the vestibule. Everything from front to back and from *top* to bottom will be in tip-top condition for Lizzie Evans, who opens this house in Seasands on the 18th.

The first posters of the season will doubtless be put up by the Avenue folks in a few days for the Amateur Opera co. of this city, who open a sort of supplemental season there for a week, beginning 12th. Mrs. J. R. G. Pitkin, who made such a success last year as Katisha, will not be a member of the cast. No female member of the co. being able to take her place, one of the males will most probably be "rushed" in to fill up. If this idea is carried out, they had better not open at all, for they certainly will make a mess of the whole thing just as Fort's Opera co. did last season, when they shoved in a man to take Alice May's place.

Carrie Manville, who was with M. B. Curtis last season, is playing soubrette parts in Nevada, a Miss drama, out in Milneburg. She gives a nice, although somewhat rude, portrayal of the wandering waif. The co. (picked up, for the most part, in New Orleans) did fairly well.

The Aesthetic Minstrels, composed of young New Orleans society men, recently gave an entertainment at Pass Christian. They were assisted by the Fulton Brothers and several other semi-professionals. To criticise would be taking an undue advantage.

New Orleans is coming to the front and gaining a name for producing actors, actresses and dramatists, and now a librettist. A young man here (I won't give his name) has written a comic opera.

Leonard C. Morse, whose play, Panseua, was mentioned last week has moved to Houma, La.

Faranta says he is ready for for the 18th, his opening night, and prepared to find seats for the whole city, if necessary.

Mr. Bidwell will, I think, dispense with his usual visit to New York this season. He is undoubtedly in much better health than he would have been had he gone to New York. He thinks a good deal of Pass Christian as a Summer resort, and is very much attached to his cottage, which is one of the handsomest there.

BALTIMORE.

Nothing has transpired during the week to disturb the usual autumnal season, except the earthquake, and there was scarcely enough of that felt here to scare us. The week just closed at Ford's Opera House, where Ada Gray appeared in her new play, A Ring of Iron, was a good one. The audiences were large and received the play with every mark of approval. The drama is strong in plot and situations, the characters are all well-drawn, and there is a most judicious mixture of the pathetic and the comic. The company is decidedly the most competent that has ever supported the star, and the success of the piece is due in great part to them. George Learock played the very difficult role of the villain. Sir John Graham, with good taste, and A. L. Chipman was an effective Dr. Meredith. Jennie Satterlee made a charming Nancy Thorpe, and Nellie Irving, H. C. Crosbie and John Wathina were efficient in minor parts. It would not be right, however, to notice the play without mentioning the baby, which behaved itself throughout the week in a most dignified and proper manner. It had no less to stumble over, but it caught the house just the same.

On Monday night W. G. Bryant and Lizzie Richmond opened for the week in George Hoey's comedy, Keep It Dark, to a good house.

May Adams' burlesque co. played to big houses at Kernan's Monumental Theatre last week, and the programme included some good specialty acts and an afterpiece that was remarkable. It was entitled Sailors and Sweethearts, and was so exceedingly bad that it was entertaining. To any one who wants to see a real tart show I can cheerfully recommend the above. It would be a good thing if the co. could get in the line of an earthquake and shake that blood poisoning burlesque. This week W. M. Davine's Allied Attractions, with an attractive array of variety talent, are drawing good houses. Next, J. L. Kernan's Own Specialty co.

Since the change in prices at the Front Street Theatre the attendance has increased, and on Saturday night Mattie Goodrich and Harry Mitchell closed a good week's business with their version of Grizzly Adams. R. Fulton Russell, supported by the Oliver Byron co., opened for the week on Monday night to a packed house, appearing as Joe Ferris in Across the Continent. Nothing underlined for next week.

With the patrons of Harris' Masonic Temple Museum Ethel Tucker is an especial favorite, and her reception is always most cordial. She gave her repertoire in good style and was supported by a fair co. Business was big. Hicks and Sawyer's Consolidated Minstrels appeared at the Monday matinee to a fair-sized audience. Next, N. S. Wood.

The Holliday St. Theatre wheeled into line on Monday night with Dan Sully in Daddy Nolan. The house, in its new garb, looks very attractive. Next, McNish, Johnson and Slavin's Minstrels.

Rumblings: Max Clayton has been hustling for the Keep It Dark co., and has done it well. He has covered the town with flyers and posters.—Manager Ford has put new gas fixtures in the Opera House. The old ones be made a present to the new mission church just being completed on Baker street.—Wednesday matinee and evening the performances will be given for the Charleston sufferers. Tickets have been sold under the auspices of the Police Department, and it is expected a handsome sum will be realized.—The Baltimore Musical Union have arranged to give a military and vocal concert at the Holliday Street Theatre Friday afternoon for the benefit of the Charleston sufferers. J. W. Albaugh, through his manager, S. W. Frost, kindly tendered his theatre for the purpose. Among the vocalists will be Louise Searle, Blanche Chapman and Louis De Lange.

LOUISVILLE.

A large audience assembled at the opening of Macaulay's, 2d. Wilson and Rankin's minstrels furnished a good programme, introducing several novel features, among others the musical act of the Pavnellos. The chief fault found with the bill offered was that Carl Rankin had so little to do. The house presented a neat, clean, cosy appearance. Familiar faces met every here to be seen in the service of the house, and the regular first-nighters were out in full force. Manager Macauley has a magnificent booking, and from all seems every prospect of a successful season. Lizzie Evans in Sea Foam, 9th.

Edwin F. Mayo in Davy Crockett filled a most satisfactory week at the Museum. The young man evidently seems satisfied with following in the footsteps of his distinguished father, using his stage business and a plainly noticeable imitation of voice and emphasis. The co. is above the Museum standard, Lodyski Young, the leading lady, particularly so. Arizona Joe, 6th.

The Liederkranz has had fair business throughout the week with Clark and Rategan's minstrels. The house is somewhat removed from the amusement centre, or patronage would probably have been greater. The programme offered differed in no particular from the usual thing, except the female first-part in black.

Items: William Foote is here in advance of Keverly.—The Japanese Village at the Exposition is quite a feature of the big show.—"Dick" Merriweather is back from Kansas City. He will join Marc Klaw in the East in the near future.—Damrosch's musical programme at the Exposition is exciting favorable comment. Good judgment is evidenced in the selections.—It is said that Wilson and Rankin made Will S. Hays, the song writer, a tempting offer to join them. Hays has abandoned the idea of going on the stage for the present.—May Richardson and Hattie Myers left the Clark and Rategan co. here, returning to Chicago.—There is a rumor of money trouble, but it is vigorously denied.—The chestnut bell nuisance is blooming. It was objected to from the stage of two houses during the week, Mayo threatening to ring down the curtain at the Museum unless the interruption ceased.—A J. Nolan, a broken-down, dissipated variety actor, well known hereabouts, has notice the Government is his debtor to the extent of $4,000 for arrearages in pension. The man was once considered a promising artist in the legitimate.—The familiar faces of Colonel Brown, Harry Johnson and Henry Deitzman at the Leiderkranz were pleasant reminders of the fire-consumed New Grand. They will be with the Whalleus in the new house.

DENVER.

The last three performances at the Tabor by the McKee Rankin co. were devoted to The Danites. Mr. Rankin was the Sandy, Mr. Holland the Parson, Miss Burt the Nancy Williams and Miss Waters the Widow Brown. An acceptable cast, but the increase in patronage was hardly noticeable. Perhaps it would have been the better to have put The Danites on the first of the week, instead of The Golden Giant. The co. is now doing the State, and I hope meeting with more success.

Mr. Jefferson begins another season with these people to support him. Edwin Varrey, William A. Whitecar, George Denham, L. Hurst, George W. Lynch, Henrietta Vaders, May Woolcott, Dora Leslie, Mrs. Varrey and the children, Gertie Foster and Bessie Leslie. The co. opened at the Tabor Monday night, in the aged Rip Van Winkle. The engagement will be a notable one in the theatrical career of Denver. The occasion of the opening was thus commented upon by Mr. Hayward, of the *Tribune-Republican:* "Ten years ago, when Denver was a frontier town—little more than a settlement between the Missouri River and Salt Lake, Joseph Jefferson played Rip Van Winkle here in a theatre most primitive. Last night he played Rip Van Winkle again in Denver, this time in the handsomest theatre in the country. The change must have been almost as great to Mr. Jefferson as Rip experienced when he gazed upon the town of Falling Water after his sleep of twenty years."

Week of 6th the Chicago Opera co. will give The Mikado three nights, Fatinitza two nights, and Saturday night The Sorcerer. I should think that this co., with its alleged extensive repertoire, would change the programme oftener. Three nights of The Mikado is too much. There have been fully thirty performances in this town of Gilbert and Sullivan's latest niece last November. Miss Mather opens in Juliet night of 13th, and Leah will be given before the week is finished. Miss Mather is followed by the Palmer co. in this repertoire: Our Society, Jim the Penman, Broken Hearts, Old Love Letters and Sealed Instructions. Norman Opera co. week of 27th.

Eloise Willard, late of the Chicago Opera co., is said to be in town.

Hattie Schroeter was married to Colonel Baker, of Brooklyn, Wednesday. Mr. and Mrs. Baker will reside in Brooklyn.

Alf. Hayman accompanied the Modjeska co. on its tour of the circuit. He left for Salt Lake Tuesday, but will return in two weeks.

Joseph Jefferson does not go further West, and this is the only stand he makes in the State.

The *News* and the Tabor have shaken hands and

Items: Fortescue was too ill to appear Tuesday evening and the part had to be cut out.—The Dime Museum has been doing a big business during the week.—Gabriel (Lizzie Uart) introduces a new topical song, "It's a Little Bit Out of My Line," with great success.—The People's Theatre opened on the 6th with the American Comic Opera co. The co. includes Harry Brown, Fred Hughes, Lillie West, Jessie Hatcher and others, and will produce The Mascotte, Olivette, Merry War, The Bandits and Pirates of Penzance.—P. B. Rhoads is in the city in advance of the Florences, and George J. Cooney is here in like capacity for A Soap Bubble.—John E. Hegarty left the city Thursday to join the Lights o' London co. in the capacity of treasurer.—The Japanese Village is at the Exposition Building, and is crowded constantly.—Henry J. Magins, formerly press agent of the Emma Abbott Opera co., is now installed in his new position as press agent at the new Academy and secretary to Jacob Litt. Mr. Magins expresses himself as well pleased with the change.—Manager Tillotson, of the Evangeline co., was presented with a ten-dollar gold bangle by Howard Laing, of Chicago. It is very handsome, and notes the hundredth performance of Evangeline in Chicago.

KANSAS CITY.

The season was opened 2d at the Gillis Opera House by the new management, and the successful first night was gratifying indeed to Mr. Hudson. For the last few weeks the trustees have had a large force of workmen employed day and night making such improvements as would please the eye and add to the comfort of patrons. Attention was paid to the acoustic properties, and they have been materially benefitted by inclosing the wings and also hanging a tapestry curtain in the rear of the auditorium. Everything looks cosy and clean. McIntyre and Heath's Minstrels were the opening attraction, and they succeeded in packing the house from orchestra to dome, and it is doubtful whether a better paying audience was ever seated in the Gillis. The co. gave a very good and entertaining performance. The end-men's jokes were of this season's "crop," and "chestnut gongs" were conspicuous for their absence. Tom Ward's specialty was good and with Barlow's character business won him hearty applause. The afterpiece, Mayflower or Galatea, was a fitting finale to the entertainment. The minstrels closed their engagement Saturday evening.

Cycloramas: The Battle of Gettysburg, after many vexatious delays, opens to-morrow (Monday) and the Storming of Missionary Ridge, September 11.

After a brief interim the Museum opened its doors last Sunday. In the meantime the building has undergone a thorough overhauling. Aurora Floyd was the play and the house was of course liberally patronized. Several new faces were seen in the cast. The change was an agreeable one and thoroughly appreciated.

Professor Leib returned Saturday from an Eastern trip. The Professor has been East negotiating with Theodore Thomas' manager in regard to a winter festival to be given here.

Mr. George H. Murray, representing the Devil's Auction, and Charles Powers, business manager for Joseph Jefferson, were in the city Wednesday in the interest of their attractions.

Judge C. E. Moss is in receipt of a letter from Eloise Willard, who became a general favorite here as Pitti-Sing in the Chicago Opera co.'s Mikado, and who, on her departure for Colorado Springs for the benefit of her health, was tendered a benefit at Music Hall. Miss Willard has improved rapidly under the influence of Colorado climate, and writes that she will soon rejoin her co. "I still hold Kansas City as my home," she said. "I shall never forget the kindness shown me there, and I appreciate it more every day as I feel my strength returning. I only hope I shall be able to return there this fall and see all your kind faces again."

The Chicago Opera co. left last Monday for a circuit in Kansas, and then through Colorado to San Francisco. The co. returns in November and plays an engagement at the Coates.

Mrs. Rea McClure is dramatic editor of the *Journal* while Mrs. Mary Palmer Reese is away on a health-recruiting trip. Mrs. McClure's critiques are exceedingly well written. R. M. Field, a brother of 'Gene, wields the pen dramatique for the *Times*.

DETROIT.

The regular season at the Detroit was opened under the most flattering auspices, the Castleton Opera co. and pleasant weather combining to make both the theatre-goers and the managers happy by one of the most entertaining and well attended operas that it has been my fortune to witness at so early an opening. Nanon was received with open arms, so to speak, and installed itself a favorite at once, the attendance increasing each succeeding night, with the exception of Saturday, when the house was comparatively lighter. Mr. Carleton deserves to be complimented on the arrangement of his artists, as each role fits naturally. Petite Ray Samuels as Nanon is as playful as a kitten, and graceful as well, while her voice is clear and perfectly trained and travels through the exacting score with seeming ease. Mr. Castleton and Mr. Greensfelder are certainly the musical lights of the co. Charles H. Drew was "picturesquely idiotic" as de Marsillac, and was well received, especially in his impresario song, in which he made a hit. Alice Vincent as Ninon has a beautiful figure and charming stage presence, and her voice is decidedly pleasing. C. M. Lamane as Hector bore her part well, but has a poor voice for opera. The fife and drum corps is composed of shapely forms, and is a very pleasant feature of the representation. Rice's Evangeline opens at the Detroit 6th; Walton in The Cuckoo, 13th, 14th, 15th; Edwin Booth opens his season here on the 16th, 17th and 18th.

The Ivy Leaf comb. began its tour 6th at Toledo. A daily rehearsal has been in progress at Whitney's for a week, and Manager Power expresses himself as greatly pleased with the new cast. He has selected several people with particular reference to musical ability. Eugene O'Rorke takes the place of J. P. Sullivan as Marty Kerrigan. The rest of the co. includes John F. Ward, T. J. O'Brien, W. H. Hufnagel, of Detroit, whose stage name will be W. H. Edwards; Dan McCarthy, William Murphy, E. H. Wilson, John Foster, Rose Watson, Marie Greenwood, Kittie Coleman and Little Zella. D. H. Wilson is business manager and Robert J. Cutter, machinist. Mr. Hufnagel will take the part of Gerald Daly. This talented young Detroiter made a great hit as Jacques Renaud in the local representation of Victor Durand at John T. Sullivan's benefit at Whitney's recently, and is an actor of some promise.

The McCaull Opera co. will open the New Grand Opera House, as promised, on the 13th, and everything indicates a boom on the send-off. H. B. Warner, Mr. McCaull's lieutenant, is in the field attending to the preliminaries. Following the McCaull Opera co. John T. Raymond will occupy this palace theatre 20th, 21st and 22d, and Joseph Jefferson, 23d, 24th and 25th.

Items: Professor J. C. Elliott, of Detroit, has accepted a position as tenor vocalist with the American Opera co. Hattie Patterson who is a pleasing contralto and a pupil of Professor Elliott will also join the co.—Nellie Cross a local actress of some merit has joined White and Townsend's Prisioner for Life co. and the reports from the metropolis are very satisfactory to her Detroit friends.—Dick Guise, son of A. H. Guise, of this city, has renewed his engagement with the Carleton Opera co. Miss Chamberlain, a fine contralto of Ypsilanti, has accepted a position with the same.—The Detroit actors who are with Edwin Booth this season are John T. Sullivan, Owen Fawcett, H. C. Barton and Kate Maloney.—Manager White has again returned from New York and is anxious for the campaign of 1886-7 to begin. He is doing some novel advertising and the people are realising that he means business. His wife is convalescing, but still very ill.—A little unpleasantness was caused by the failure of the proprietors to complete the Bay City Opera House in time for the advertised opening by the McCaull Opera co. The time is filled by the co., however, at East Saginaw and Flint.—The Holman Opera co. did a fair business at the People's Theatre and will remain another week. Manager Walter Robinson of the People's has leased the Academy of Music at Fort Wayne, Ind., and will open the place 13th with the Holmans as the attraction.

PITTSBURG.

The season at the Opera House was opened 30th ult. with Conquest and Pettitt's melodrama Bound to Succeed. A very poor melodrama. The acting of the co. was anything but satisfactory, and taken all in all the opening attraction at the Opera House was entirely unsatisfactory. Business poor. Kara Kendall opened 6th with his comedy A Pair of Kids. J. B. Polk comes 13th.

The New Chalet Bijou Theatre (late Library Hall) was opened for public inspection on Saturday evening, 4th, between the hours seven and nine. A large concourse of people visited the house. All were politely shown through the building by a large force of ushers and Messrs. Schwab, Gulick and Chalet. The orchestra, under the leadership of Professor Philip Wein, furnished excellent music. Later in the evening the members of the press were invited to a luncheon served in the Cafe of the Hotel Albemarle, and it is needless to say that the press-pushers did ample justice to the spread. The interior of the house presents an unusually bright and attractive appearance. It is without doubt the handsomest theatre in the city, besides being the largest. The auditorium is 80 feet 6 inches deep by 76 wide. There are two galleries and the actual seating capacity is 2,350. The stage is 45 feet 6 inches deep to footlights and 41 feet 6 inches to curtain line. The width is 76 feet, and the heighth to rigging loft just 60 feet 2 inches. A handsome entrance off Sixth street has been put in, which will make the house easy of access from one of the principal thoroughfares. The house was formally opened on Monday evening, 6th, with Mrs. D. P. Bowers as the stellar attraction. Thompson Opera co., 13th.

The Academy opened 30th ult. under very favorable circumstances. Business was large, and continued so during the week. The Hanneboe Four comb. was the attraction, and an excellent variety show was furnished. The American Four Consolidated Shows this week, and Wesley's Specialty co. 12th.

The business done at Harris' Museum savored very much of a boom. Half an hour before each performance standing-room was at a premium. Arizona Joe and his band of Mohawk Indians were the magnets. Edwin F. Mayo, in Davy Crockett, 6th; Hicks' Minstrels 13th.

The interior of the Opera House has been handsomely refurnished and redecorated, and now presents a very inviting appearance. The work was done under the personal supervision of Manager John Ellsler, whose good taste is fully displayed in every change that has been made.

Generated Gas: Manager John Ellsler will divide his time between Cleveland and this city. His son, John J. Ellsler, will be his right bower in Cleveland, while A. J. Sheddon will act in a similar capacity here.—Harry Ellsler has severed his connection with the Opera House management, and will go out as the business manager of A Night Off co.—Manager Chalet is fast recovering his old-time strength and good looks.—Burr McIntosh, of this city, will be a member of Kate Forsythe's co.—Mrs. D. P. Bowers says she is glad to get back into harness.—The Thayer and Noyes Circus opened on the grounds adjoining the ball park, Allegheny, 6th.—Tellula Evans has gone West to rehearse with the Thompson Opera co. She will appear with the co. at Chalet's.—Mlle. Jutan and George W. Brown returned to their home in this city last week. These people have been with the Sells Brothers' show. They will be with Manchester and Daniels' comb. this season.—R. M. Gulick, of the Bijou Theatre, this city, will shortly be married to one of Pittsburgh's fairest daughters. Mr. Gulick has our best wishes.—Manager Harry Williams and his handsome wife celebrated their silver wedding at the family residence, Pennsylvania avenue, Allegheny, on Wednesday evening, 1st. Quite a number of guests were present, and the presents were numerous and handsome. Among the latter were noticed: Peachblow and silver berry dish, Mr. and Mrs. Frank White; silver soup tureen, Mr. and Mrs. J. C. Stewart; one dozen coffee spoons, Mr. and Mrs. Tony Pastor; one dozen fruit knives, James Donaldson, Jr.; handsome photograph album, peachblow vase and pitcher, coffee set, silver sugar spoon, silver egg dish, silver soup ladle, silver tea-spoons, silver and pearl-handled knives, silver fruit dish, silver berry dish, silver cake stand, silver and peachblow fruit stand, silver flower vase, two chased silver goblets, silver salt and pepper stand, silver syrup jug, silver pudding dish, silver pickle stand, complete set of Shakespeare's works, souvenir programme of first benefit of Pittsburg Lodge of Elks, silver mug.—Fred. Parke is circulating about town as mysteriously as ever.

CONNECTICUT.

BRIDGEPORT.

Hawes' Opera House (E. V. Hawes, manager): Louise Litta co. in Chispa, 4th. Miss Litta carries her favorite role far better and with greater power than last season and has the support of a good co. Charles Herbert's Zeke Stevens, was rather weak at the start, but was everything to be desired further on. The piece was finely mounted and costumed. E. C. Dobson's banjo solo was a big hit and scored several encores. The co. will put on Farmer Hathaway's Daughter this week.

Wagner's New Theatre (H. H. Jennings, manager): Week of August 30 Sheehan and Coyne's Specialty co. The bill was not up to the usual standard but drew fair houses.

Flies: Manager Hawes has nearly completed his work of decorating the interior of Hawes' Opera House. When the finishing touches are put on, he will have as pretty a little opera house as there is in the State.

WATERBURY.

People's Theatre (Jean Jacques, manager): The Bennett and Moulton Opera co. appeared week of 30th, presenting Olivette, Mascotte, Girofle-Girofla, Chimes of Normandy, The Mikado, Pirates of Penzance and Billee Taylor. At each performance the theatre was crowded by delighted audiences. The co. is an excellent one and includes Bessie Louise King and C. A. Bigelow as stars.

Item: Manager Jacques' new opera house is progressing finely and will be finished about Nov. 1.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Wheeler's Minstrels to a good house 4th. Opening of their season. Good entertainment. Louise Litta 11th.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): W. J. Scanlan, supported by a good co., played Shane-na-Lawn on August 31 to good house. Scanlan improves each year. Abe Zekener, 25th.

NORWALK.

Opera House (Sturgess and Coolidge, managers): Season opened 2d with the Abe Zekener co. to a light house—much better than deserved. The co. is bad from the word "go," excepting Alexander Fisher, who must have gotten into the crowd by mistake.

SOUTH NORWALK.

Music Hall (S. M. Knapp, manager): Season opens 9th with Harrigan's Hibernian. Extensive alterations are being made in the way of twelve sets new scenery and seating comforts besides the painting and decorating and when all improvements are made this will be one of the most cosy little opera houses in the State.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Mascotte drew very good houses last week at Albaugh's, all things considered. Monday night a heavy rainstorm kept a good many away. Tuesday night the earthquake created quite a panic, sending a great many away quite demoralized, though no damage was done to the building. The rehearsals of In China, Louis de Lange's new burlesque, are said to promise an amusing performance. Wednesday evening a benefit is announced for the Charleston sufferers, under the auspices of the Washington Light Infantry Corps, assisted by Manager Albaugh. Dan Sully next week in Daddy Nolan.

Jeannie Winston is to have a benefit 9th at the National, assisted by Maurice Hageman and local talent. Viola Allen, 13th, in Talked About, opens regular season.

Le Clair and Russell had good houses last week at Herzog's in A Practical Joke. The co. give a concert this (Sunday) evening for benefit of Charleston sufferers. Katherine Rogers this week in The Gypsy Queen and Huntress of the West.

Harris' Bijou opens to-morrow afternoon with N. S. Wood in The Boy Scout, followed by The Boy Detective. Next week, Silver Spur.

At Barton and Logan's Dime Museum, Julian Kent as Wild Bill this week.

Items: Charles Hanford leaves this evening to join Edwin Booth.—Mr. and Mrs. Giles Shine (Lavinia Shannon) leave some time this week to join the Janauschek co. Mrs. Shine, a very pretty young woman, has been having some very handsome dresses made.—Stephen Janus, of this city, also goes with Madame Janauschek.—Blanche Chapman has been singing unusually well lately. Her Fiametta, last week, was received with enthusiasm. S. W. Keene was well liked as Rocco.—The Kernan Brothers are greatly improving the old Comique, spending several thousands of dollars. It will open on the 20th.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): The regular season opens with the Aunt Bridget Comedy company, 13th, 14th, followed by Wilson and Rankin. Both no doubt will draw large. Facts—The recent earthquake shocks here so far did no damage whatever to our theatre, notwithstanding several of our strongest buildings were damaged. Our only hope is that we have seen and felt the end of it all.

ROME.

Opera House: Our season will open 21st with My Aunt Bridget. The house has been undergoing repairs. Under the Lash, 23d; McCord Comedy company, 27th, week; Lillian Lewis, Oct. 12.

MACON.

The improvements upon the Academy have added greatly to its general appearance and comfort. Manager Horne has booked nothing but good attractions, and a successful season is anticipated. Charlie Matthews will preside over the ticket office. Wilson and Rankin open the House 20th, followed by Black Crook, McIntyre and Heath, Lillian Lewis, Stranglers of Paris, George S. Knight, Michael Strogoff, John C. Freund, Milton Nobles, Robert Downing, Patti Rosa, Devil's Auction, T. P. W. Minstrels, Kate Castleton, We Us & Co., Kate Forsyth, Gypsy Students, J. B. Polk, Zozo, Louise Rial, Two Johns, Barry and Fay, R. S. Mantell, Myra Goodwin, Kate Claxton, James O'Neill, Oliver Byron, Silver King, Rouzeo and Crane, T. W. Keene, Gus Williams, Annie Pixley, Mrs. D. P. Bowers, Rhea, John T. Raymond, Fanny Davenport, Fred Warde, McNish's Minstrels, and the Hanlons.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): John Dillon, in Swap, Everybody's Friend and The Lightning Agent, pleased our country cousins during County Fair week of August 30. Good houses.

QUINCY.

McIntyre and Heath's Minstrels gave a fair performance August 28 to a small audience. Keller, the Magician, 16th, 17th and 18th; Louis James, 27th; Kate Castleton, Oct. 1; Devil's Auction, 2d; Bunch of Keys, 5th.

PEORIA.

Grand (Lem B. Wiley, manager): Our season opened with the Thompson Opera co. August 30, Sept. 1 and matinee, to good audiences. The Mikado, Girofla and Macaire were the operas. Girofla was the favorite. J. K. Murray established himself as favorite by his excellent singing. Michael Strogoff to large house, 2d; Bunch of Keys, 13th; Kate Castleton, 17; Emma Abbott and co., 23d, 24th, 25; Louis James, 29th and 30th.

Squibs: Manager Wiley's ushers have donned full-dress suits and patent-leather pumps. They look very swell, as they are a fine-looking lot of young men. The opera house has had a thorough overhauling and is in first class shape. Prof. Spencer's fine orchestra is engaged. Mr. Wiley will play only standard attractions this season.

GALESBURG.

Opera House N. Brechwald, manager): The A. R. Wilber co. have appeared here the past week to a succession of packed houses, giving great satisfaction. The co. is a good one. Boyd and Allen's Minstrels are announced for 24th.

INDIANA.

HUNTINGTON.

Opera House (Filson and Emery, managers): The Wodiska Tragedy co. played to fair and appreciative audiences August 30, 31.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): On Monday night, 6th, opening of our regular season by the Basye-Davis Dramatic co. The house has been remodeled throughout and we now have one of the handsomest and most convenient little theatres in the State. Seating capacity 900, and every seat in the house commands a full view of the stage, which is one of the largest in Indiana. Auditorium divided into parquette, dress circle, balcony and gallery; also four hand-some lodges. Hyers Sisters, 15th; Michael Strogoff, 23d, and McKnight's Naiad Queen, 27th, week.

VALPARAISO.

Grand Opera House (A. Heineman, manager): Frank Lindon, in Monte Cristo, opened our season August 30, to a very light house. Performance gave poor satisfaction.

Item: Edith Arnold (with Ethel Tucker last season) joined the Louie Lord co. last week in Chicago for a season in the West.

MICHIGAN CITY.

Opera House (Weiler and Liest, managers): Frank Lindon and co. in Monte Cristo played to a crowded house 1st. Lindon being absent, the part of Monte Cristo was taken by Walter Lawrence, of Chicago. He is a clever actor and had good support.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): Wilson and Rankin's Minstrels gave a fair performance August 31. The singing is quite weak, the specialties very good and the afterpiece, The Bridal Trap, very bad. During the olio the recent earthquake struck the house and there came near being a panic. The people in the galleries started a stampede, but owing to the coolness of those on the stage and the efficiency of the attaches of the house, the people were soon quieted and the show proceeded.

Arena: King, Burke and Co.'s shows 15th and 16th.

IOWA.

COUNCIL BLUFFS.

Our regular season opened with Sol Smith Russell, with a fine co., August 31. Big business. Mr. Russell, a favorite here, was enthusiastically received. His new play, Pa, was laughable and took well. The ladies, four in number, rendered good support. The charming little Emma Haggan captured the audience.

Rude: The ladies of the Russell co. took a horseback ride afternoon of 31st. One of the ladies was thrown to a stone pavement, but was not much injured.

WASHINGTON.

Graham Opera House (A. H. Wallace, manager): The Proper Caper co., 1st and 2d, to good business. It is one of the many farce-comedies without any plot. Fiossy Edwards, a young miss of eight or nine years, is a very good child actress. The co. was very fair.

DUBUQUE.

Opera House (Duncan and Waller, managers): After being closed for several weeks, reopened August 30 with the American Theatre co. Large houses all week; panic prices.

OSKALOOSA.

Masonic Opera House (W. A. Seevers, manager): Katie Putnam, supported by a good co. and managed by that prince of good fellows, John Whitely, presented, to large and delighted audiences, Lena the Madcap and Erma the Elf, August 31, Sept. 1, 2 and 3. Miss Putnam has made herself a great favorite with Oskaloosa theatre-goers.

CLINTON.

Music Hall (Harry Tate, manager): Two Johns 2d to good business. They report greater financial success this year than last.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): August 30 brought Katie Putnam in Erma the Elf to a fair house. The little lady received several recalls. Miss Putnam is well managed and ably supported. The Two Johns came 3d to a bad house.

Surprise: Local Manager Harry C. Noxon was surprised with a beautiful silver water set from the seven resident dramatic correspondents the evening of the 4th at his office. The Mirror correspondent furnished boutonnieres for the dead-head seven.

SIOUX CITY.

Academy of Music (W. L. Buchanan, manager): Sol Smith Russell in Pa, August 30 to a large and fashionable audience. Joseph Jefferson 11th.

KANSAS.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): One of the best performances of the kind ever given in Topeka was that by McIntyre and Heath's Minstrels, 1st. The music was very good, the clog-dancing up to the mark and the specialties excellent. Particular mention should be made of the smooth feats accomplished by Hi Tom Ward in the scene entitled Let me Alone. Milt G. Barlow also was a conspicuous character throughout the entertainment, and added not a little to its success. Messrs. McIntyre and Heath were both on deck as usual, and played their pack of jokers in their old-time winning way. The afterpiece was entitled Puritan vs. Galsten and considerable fun was extracted from it. A large house was present and manifested its satisfaction by liberal applause.

Items: The season at the Grand Opera House will be opened on the 9th by Jefferson in Rip Van Winkle.—Manager Crawford has just returned from the West, where he has completed arrangements for playing the Chicago Opera co.—The Grand Opera House will not know itself a week from now. The private boxes are all being remodelled and the whole house refitted and refurnished in the most elegant style. C. F. Kendall, the new proprietor, says the good work shall go on till nothing more can be done to improve his already fine theatre. No manager has as yet been appointed, and Mr. K. will probably act for the present in that capacity.

LEAVENWORTH.

Crawford's Opera House (L. M. Crawford, manager): Two performances of Zozo, the Magic Queen, were given on August 27, 28. The spectacle deserved much better patronage. Blanche Curtiss, the Vassar beauty, who assumes the role of the Queen, captivated the audience with her pretty face and fine physique. On the second night the audiences were witnesses to a scene not on the bills. The curtain abruptly rose between the third and fourth acts, disclosing the entire co. drawn up on the stage with Manager "Punch" Wheeler in the centre. As he saw the curtain rise the puzzled Mr. Wheeler made a dash for liberty, but was caught and held while the musical director presented him with a gold-headed cane. The gift was a token of appreciation and respect on the part of the co. The audience joined in the hearty applause that followed.

ATCHISON.

Price's Opera House (William Campbell, manager): The Chicago Opera co., under the management of O. E. Shiff, sang the well worn Mikado 2d. It not only has been sung here by several professional cos. but also has been rehearsed and sung by amateurs until it is absolutely threadbare. The audience on that account was quite small. Ko-Ko, by Stanley Felch, and Poo-Bah by William H. West, were most admirably acted and sung. Alice Becktel, as Yum-Yum sang sweetly, but her voice is thin in timbre, and her acting can only be characterized by the word "giddy." The Mikado, of J. A. Allison, Peep-Bo of Mattie Beall and Katisha of Lottie Cruikshank were all well done and gave satisfaction.

OTTAWA.

Opera House: Just renovated and is now in first-class condition. Season opened with Richardson-Arnold co. for the week, playing Private Secretary, My Partner, Upon the World, Joshua Whitcomb, Monte Cristo and Rip and Tuck. Well appreciated by good houses at cheap rates.

MAINE.

PORTLAND.

Theatre (C. S. Morrill, manager): The T. P. W. Minstrels gave one of the most refined entertainments of this kind we have ever had here, 2d, and a large audience was present.

Greenwood Gardens: A good variety bill proved a drawing card and the audiences have been large. The Abenians, a musical sketch by Alexander Bell and Miss Mollie; Albert Long in impersonations of famous actors, and a good song-and-dance team, together with a prize watch valued at $100 to the fortunate guesser on the number of beans in a glass globe. These attractions have swelled the enterprising Knowlton's profits and his success is a flyer.

Pavilion: Good houses and a fair bill of the variety order.

Drift: Wilkinson's Opera co. does Pillee Taylor by special request this week at Greenwood.—John P. Donnelly, who for the past ten years has been a well-known partner in the famous Donnelly and Drew song-and-dance team, died suddenly of heart-disease at Peak's Island 2d.—Al. Lang silenced the Chestnut bells at Greenwood Friday night by ringing a 125-pound gong, which fairly paralyzed the house.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): W. J. Scanlan in Shane-na-Lawn 1st, had a good house, and this pleasing comedian was accorded a good reception. Supporting co. good.

Muses: Nellie Germon, supported by W. J. Sully, presented a varied list of dramas this week. Houses good and co. well liked.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager): Roland Reed in Humbug drew a large house. His support is the best he has ever brought here. He is a great favorite in this city.

People's Theatre (Arthur S. Foster, agent): The Helene Adell co. opened the season at this attractive house 6th, to good business. The co. gives a fine repertoire during the week.

Sparks: Reading the Mirror's article on free passes to the press your correspondent made use of a few figures to see who has the greatest advantage the paper or the theatre. I can't say how it may be in other small cities, but in New Bedford the following will show that the theatre has by far the best side of the bargain (if bargain it can be called). Each paper, the *Standard* and the *Mercury* has six reserved-seat tickets, amounting to $4.50. Each attraction is advertised four days, and notices accompany each insertion of the ad., averaging twenty lines a day, eighty lines in all, which at twenty cents a line (the regular price for "reading" notices) amounts to $16—just $11.50 more than the price of the tickets. In addition to this there are of course numerous items about the two theatres and a lengthy notice after each performance. In the case of cheap cos. the theatre has even a larger percentage of advantage. The notices are nearly, if not quite as large, and the price of the tickets is of course much less. The theatre people appreciate the favors received from the press, and if any extra seats were asked they would undoubtedly be cheerfully given. Some find fault with Manager Bancroft for changing the name of Liberty Hall to the People's Theatre. He asks that judgment be withheld until he has had a chance to show that he intends to make all promises good to the people, and to prove that the new name will exactly fit what he intends to make of the house. As he has a confirmed habit of keeping his word and making it more than good, there is no doubt that the people will be satisfied with the name and the management.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Roland Reed was the opening attraction 1st, presenting Cheek for the fifth and we hope the last time here. The co. good. Business ditto. W. J. Scanlan in Shane-na-Lawn, supported by a creditable co., to large business 3d. Charles H. Clarke's co. in Ten Nights in a Barroom 4th to very fair audience at twenty-five and fifty cents. Delys in Vacation 11th; Cameron's Rosher's Daughter co. 13th; T. P. W. Minstrels 23th; James O'Neill 24th.

Casino Theatre: The variety bill has not been more than fair the past week. Business the same.

Items: Edward B Mosher, for five years ticket-seller in the Second street office at the Academy, is succeeded this season by Joseph W. Milne. Mr. Mosher will be an usher henceforth.—The pretty wife of Scanlan's manager, M. T. Skiff, who was believed a bride but a short time ago, is travelling with the co.—Julius Reed is stage manager of his brother Roland's co.—W. J. Chappelle was here in advance of "the boys," the Daly Brothers, during the week.—W. J. Scanlan and several of his co. went through the Lizzie Mill while here and learned the mystery of making cotton cloth?

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Kate Claxton and Charles Stevenson appeared with their co. 1st, in Arrah-na-Pogue. Miss Claxton as Arrah was disappointing; her acting lacks force and snap and her brogue is intermittent. Per contra Mr. Stevenson's Shaun was an excellent performance. J. L. Edwards, a Waltham boy, met with a goodly reception as he came on the stage as Major Coffin. A good-sized audience. On 4th Dan Thompson took possession and, as usual with him, the "standing-room only" had to be dusted and displayed after 7:30. The Old Homestead was the play with which Uncle Josh and an excellent co. to support pleased everyone. Howard's U. T. C. co. 11th; Pat Rooney 13th.

LYNN.

Music Hall (James F. Rock, manager): The Bennett and Moulton Comic Opera co. played to the usual good business during the past week. Mascotte, Pirates of Penzance, Olivette, Chimes of Normandy and The Mikado were presented at eight performances.

Items: Walter Perkins spent a few hours with me last Wednesday morning on his way to New York from his home at Biddeford, Me., where he has been spending a short vacation. He has been specially engaged to do Jahmael Akbar the Spanish Gypsy in Morris the Midget with Maggie Mitchell. Miss Mitchell will open season in Bridgeport, Conn., Oct. 4.—In my list of Music Hall attaches last week I forgot to mention William Gardner, the back-door guardian. William is an artist in his line and a hard man to get by.—M. E. Simpson, of this city, is paralyzing the rustics with his quaint performance of John Bull in the Electric Spark "way down East."—George Connell, of this city, a good comedian in his line, is soon to enter the field in a play of the Widow Bedott order. He has written Mr. Burgess in regard to the use of the Widow, intending to discard his play for the present, should he be fortunate enough to secure the use from Mr. Burgess.

CHELSEA.

Academy of Music (James B. Field, manager): August 30, season opened with Pat Rooney co. to good business. Kate Claxton in Arrah-na-Pogue 31st, to fair house. Star out of her element. T. P. W. Minstrels to big house 4th; show not equal to past seasons. Murray and Murphy opened 6th to a large audience. Bookings: Play Crowell week of 13th; J. J. Dowling 20th.

Item: Geraldine Ulmer is spending a few days here. It is her native place. William Carroll is here until he starts out for the season.

WORCESTER.

Theatre (Charles Wilkinson, manager): Our season opened in fine shape with the T. P. W. Minstrels. The house was packed, as it always is with this organization. The past week the house has been open every night, with fair business to all. The Australian Specialty co., with Almee the Human Fly, as the star, had three nights of fair business. W. J. Scanlan followed with good business. Kate Claxton in Arrah-na-Pogue closed the week to good audiences. Salsbury's Troubadours 9th; O'Neill in Monte Cristo 10th and 11th. The matinees on Saturdays are to be made a special feature this season, and some of the best stars and combs. have signed. Among the most prominent is Margaret Mather.

Items: The interest in the musical festival is growing to a white heat. The auction sale of seats takes place this week. This Winter bids fair to be the most musical ever known here. Besides the festival we will have a series of concerts by the Philharmonic Society and a season of brilliant concerts under the management of Messrs. Kennedy and Anthony. The last named gentlemen are very prominent in musical circles and promise the finest set of concerts ever given in the city. All of these concerts take place at Mechanics Hall, as the Theatre will not receive any bookings from them.—The dime show still continues under canvas. The cold weather will soon send it into the thill again.

FITCHBURG.

Opera House (F. A. Currier, manager): Our season opened 2d with Kate Claxton and Charles A. Stevenson in Arrah-na-Pogue to a good house. Co. good. Dunean Thompson in his new play, The Old Homestead, 3d. Full house. House was nearly all sold at the opening.

LAWRENCE.

Opera House (Wm G. Merrill, manager): Our regular season opened August 30 with the T. P. W. Minstrels. The house was packed. Pat Rooney and his comedy co. in Pat's Wardrobe, 1st, played to a good house. The piece is an absurdity abounding in the ludicrous, but it seemed to catch on and was heartily applauded, as was Mr. Rooney's daughter Kate in her songs and dances. Cameron's comb. in the Banker's Daughter to fair house 2d. Very clever people; play well received. Bennett and Moulton's Opera co. at low prices week of 6th.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Our season opened August 31 with the Daly co. in Vacation, under the local management of W. A. Noyes. In spite of a severe storm the house was packed as the Dalys are very popular here and Mr. Noyes worked hard to make the opening a success. The T. P. W., under G. A. R. management, 2d, to fair business.

Items: The Daly co. while here were given a chowder at the Plum Island Hotel by some of their friends, after which the co. entertained the guests at the hotel by singing, recitations etc.

SALEM.

Mechanic Hall (Andrews, Moulton and Johnson, managers): Notwithstanding the hot weather, Booker's Daughter drew a crowded house 2d. Well pleased audience. "Standing-room only" was put on at 7:30, the attraction being the T. P. W. Minstrels. Big success.

MICHIGAN.

BATTLE CREEK.

James W. Slocum has exercised E. S. Smith as local manager of the Opera House here. Mr. Smith possesses qualities that fit him for the position. Will H. Brock, for many years employed in the house orchestra here, has gone to Des Moines, Ia., to assume a position at Foster's Opera House.

FLINT.

Music Hall (Thayer and Pore, managers): Comic Opera co. week of August 30 to crowded houses. There is a marked improvement in this co. since its last appearance here. Frank Durbon became very popular. McCaull's Opera co. 9th in Don Cæsar.

MINNESOTA.

ST. PAUL.

This has been a gala week in St. Paul. To add to and lend a helping hand to the State Fair Association to make the city attractive and entertaining to the large number of visitors, the people of St. Paul have decorated the business houses, public buildings and residences in holiday attire with flags, streamers, Chinese lanterns, etc., also appropriating some $[illegible] for a grand illumination of the principal street and public squares every night and a fine display of fireworks. Third street for many blocks is lined on each side with gas-pipe frames in designs, thirty beautiful arches covered with gas jets lit up in various colored globes, presenting the most imposing and brilliant illumination ever seen in the Northwest.

Grand Opera House (L. N. Scott, manager): Last week of August 30, seven performances, presenting Mascotte, Mlle. Nitouche and The Little Duchess. Charming little Lotta, bright, sprightly and as entertaining as ever, despite the many other attractions, has drawn large and very appreciative audiences the entire week. The little lady is a great favorite and always pleases a St. Paul audience. The support is exceedingly good. Jessie Shepherd, Sarah Maupassant, Mrs. Brown, Harold Courtney, Fred Lennox and Bert Coote played their roles in a very commendable manner and were greeted with generous applause. Madame Nitouche to be Fatinitza's Secretary week of 6th.

Olympic Theatre (Edwin P. Hilliard, manager): Attraction week of August 30, J. H. Haverly's colossal spectacle, A Tale of Rochester. The performance proved very attractive, drawing large houses.

Arenas: Barnum's Show opened 30th to crowded houses. Two performances. Fine show of animals, a large number and of horses and a large corps of well-known performers of the profession. Most good were especially commendable in the great arena exhibition. A model circus in every respect. Two crowded houses each day and night.

Items: Beckett and Wiggins' Dime Museum has had a fine week's business, good attractions and the people in the stage in large audiences. Hon. Dan Rice has proved a great success drawing well at every performance this week.

MINNEAPOLIS.

Grand Opera House (J. P. Cowles, manager): The entire week has been filled by a Modjeska Bandmann Mayhew co., in The Private Secretary. Gillette has made a deserved hit in the same character, which he created last year, and to-day is the same favorite as when presented by the leader of the profession. All in all it is the most enjoyable performance of the week. Standing room only at each performance.

Casino: The short season of Casino Theatre has closed and this week it is dark. The Casino has been the best paying house in the city, and well patronized, and Cleveland was put on the map as a first-class opera point.

Opera House: A notice of Barlow's Minstrels next week in order. The Star of Arkansas, by the Barlow Minstrels, is the first attraction, and will be given in honor of U. S. Grant next Monday.

DULUTH.

Grand Opera House: Minnie Maddern and co. in Fedora August 31 to a good house. The play was not to full favor, and seemed to drag on the performance, good as it was. Miss Maddern's acting is of the conventional kind, and should be discontinued. Her support is fair. Many of the Minn. 500 to their home.

MISSOURI.

HANNIBAL.

Park Opera House (J. B. Price, manager): Season opened August 30 to a fair house. The Pearl of Savoy, Two Orphans, The Private Secretary, Fun Against Women, The Little Detective, Fun on the Bristol and Pink Dominos. Prices 10, 20 and 30 cents. Houses crowded.

A Narrow Escape: The Opera House and Academy of Music here was opened, Monday and Tuesday, 6th and 7th, to very narrow escapes. Upon the former night Mr. Gardner lit a match to search for a leak in the gas fixtures, when an explosion followed, setting fire to the house. The place had been filled with gas for hours. The fire was extinguished before it had gained much headway, but not before it had done considerable damage. The Academy was opened the following night by the Barlow Minstrels.

ST. JOSEPH.

Tootle's Opera House (Tootle, Maguire and Co., managers): Season opened August 30 by the Barlow Minstrels to crowded house. Performance was excellent throughout. Star Spangled Banner, 31st; Hoyt's A Bunch of Keys, 1st; Lillie Rose, 2d; Lizzie Evans in Fedora, 3d; Charles Coote and co. in Fun on the Bristol, 4th; Fun Against Women, 6th; Pearl

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HARRISON GREY FISKE . . EDITOR

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NEW YORK, - - SEPTEMBER 11, 1886.

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Burrill, Frank	Jeffreys, Ida
Backus, Geo.	Janish, Mme., Manager
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De Bertram, Miss. Julia	Powell, Eugene
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**** The New York Mirror has the Largest Dramatic Circulation in America.*

Overdoing It.

Wilson Barrett's army of agents and press-workers are overdoing the business of preliminary puffing. Every incoming ship brings a cargo of Barrettian literature that is scattered helter-skelter in the newspaper offices all over the land. We speak by the book, for we have received our quota of this fluttering flattery—and cast it into the ponderous maw of our star waste-paper basket.

Among this mass of Barrett-booming matter we have noted pamphlets descriptive of his acting (all fulsome and flatulent of course), biographical sketches penned in the cyclopædiacal style, lengthy interviews with the coming star, wherein he expresses an ardent love for the America he hopes to conquer, together with all forms, modes and shows of eulogy that the ingenuity of the skilled and well-paid agent can devise.

A little of this sort of thing goes a long way with our public, if not with certain branches of our press. Its continuance will either breed a widespread disgust in advance or raise expectation to such a point that even a better actor than our forthcoming guest could not satisfy it. It is an unwise, an injudicious stroke of policy which Mr. Barrett will do well to put in check before irreparable injury is done—to his prospects.

These prospects are of the brightest. Mr. Barrett's work is well-known here. There is a disposition to receive him even more cordially and hospitably than is the custom of our public. But he should not in advance nullify this feeling or nauseate the people before whom he is shortly to appear by obliging them to swallow an overdose of puffery in advance.

An Englishman's Views.

The communication from Henry Arthur Jones, the distinguished English dramatist, that we publish elsewhere, will be perused with lively interest by our readers. Mr. Jones makes a strong plea for melodrama, a branch of work with which his name is prominently identified. He does not rate it in importance above the plane where it properly belongs, but he stoutly maintains that it is a form of entertainment that affords amusement to all classes.

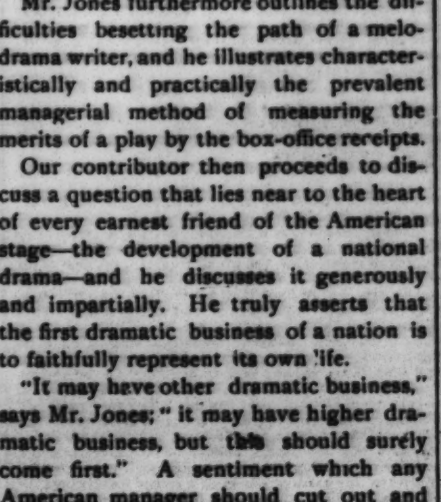
Mr. Jones furthermore outlines the difficulties besetting the path of a melodrama writer, and he illustrates characteristically and practically the prevalent managerial method of measuring the merits of a play by the box-office receipts.

Our contributor then proceeds to discuss a question that lies near to the heart of every earnest friend of the American stage—the development of a national drama—and he discusses it generously and impartially. He truly asserts that the first dramatic business of a nation is to faithfully represent its own life.

"It may have other dramatic business," says Mr. Jones; "it may have higher dramatic business, but this should surely come first." A sentiment which any American manager should cut out and paste in his hat, where it will stare him in the face every time that he salaams to a foreign author.

The courtesy, ability and penetration which the writer displays in his treatment of this matter is the more admirable and praiseworthy when it is remembered that many of his confreres across the ocean have considered the subject entirely beneath their contempt, much less worthy their consideration. THE MIRROR has frequently urged upon the profession the very points that Mr. Jones sets forth.

Personal.



O'CONNOR.—Above is presented a portrait of James Owen O'Connor, who has just started on a starring tour. During the past two or three seasons Mr. O'Connor has become pretty well known. He is aggressive, and determined to push his way to the front. He confines himself to the tragic drama, in which he displays much versatility, playing a varied repertoire. Mr. O'Connor will probably make his metropolitan debut before the season is over.

CHARLES.—Meroe Charles has arrived in town and is disengaged.

GARDINER.—Gertrude Gardiner sailed for England Saturday by the *Etruria*.

DECKER.—Nelson Decker arrived from England on the *Etruria* on Sunday.

BARLOW.—Billie Barlow did not sail with the Adonis company for America.

BANCROFT.—Helen Bancroft has for the time given up starring to support Mrs. Henrietta Chanfrau.

CURTIS.—M. B. Curtis has returned from his Pacific Coast trip, and is preparing for his next tour, which begins Oct. 1.

REHAN.—Ada Rehan is credited with having made a failure in Paris. But that probably will not diminish her lustre here.

WALKER.—Arne Walker, a precocious star just emerging into womanhood, is spending the Summer at Dawson Springs, Ky.

ANDERSON.—Mary Anderson will make a pilgrimage to Rome this Winter. The fair Anglomaniac is living quietly in London.

BELASCO.—David Belasco is writing a society play based on New York life. He is looking for a New York opening, of course.

MARTINOT.—Sadie Martinot is in Paris, where she is living in the style of a princess, but devoting a good deal of her time to dramatic study.

GRUBB.—Lillie Grubb, of the Adonis company, was offered a large salary to remain in London; but she was homesick and would not stay.

COGHLAN.—Rose Coghlan opens at Yonkers, N. Y., on Sept. 27, playing two nights and presenting The School for Scandal and London Assurance.

MATHER.—Margaret Mather is playing this week in Los Angeles, Cal., where large, fashionable and enthusiastic audiences are greeting her.

FITZ-ALLAN.—Last week Adelaide Fitz-Allan declined an offer to play the leading role in Passion's Slave. Miss Fitz-Allan is still disengaged.

DECCA.—Mlle. Decca is an American singer who has just made a London success in concert. She is a daughter of Judge S. W. Johnson, of Washington.

MINER.—Harry Miner beams upon the budding season with an interest in nine theatrical enterprises.

COLLINS.—Martha Wren Collins will join the ranks of the soubrette stars. James Collins, her husband, is getting together a company for her support.

STAFFORD.—William Stafford joined Frank Mayo's company in Chicago on Monday. He plays Prince Leo in Nordeck and Athos in The Three Guardsmen.

RICKABY.—Mrs. John Rickaby will re enter the professional ranks at Niblo's Garden on Monday evening next, appearing in support of Lillian Olcott in Theodora.

UART.—There is a fair burlesquer upon the stage by name Kate Uart. Between the critics and the compositors the lady generally figures in the daily press as "Miss Wart."

ARONSON.—Rudolph Aronson's new waltz, "Debutante," will be played for the first time on the American Composers' Night at Central Park Garden by Neuendorff's Orchestra.

LEWIS.—Lillian Lewis made a success as Cora, in The Creole, in Boston last week. Miss Lewis will make her first appearance in Odette at Parkersburg, W. Va., on Sept. 20.

LORIMER.—Alice Lorimer has made a hit as Wanda in Nordeck, giving a winning and graceful performance. Her recitation of the Vision especially wins upon the audiences.

BLAMPHIN.—James Blamphin, the harpist, returned from England by the *Arizona* on Monday. Early in October he opens his second season with the Belle Cole Concert company.

NEVILLE.—Sara Neville was a hard worker during Edmund Collier's engagement at the People's Theatre last week. She was rewarded, however, in sharing honors with the star.

STODDART.—Annie Stoddart has been engaged as soubrette for Laura E Dainty. Miss Stoddart comes of a talented Chicago family, nearly all of whom are members of the profession.

HENDERSON.—Mrs. Ettie Henderson is superintending rehearsals of her play, The Martyr Mother, which is to be produced in this city on Sept. 27 by Bertha Welby and company.

ANDREWS.—Lillian Andrews, for several seasons leading lady with Maggie Mitchell, arrived from abroad by the *Gellert*. Miss Andrews is re engaged by Miss Mitchell for a fourth or fifth season.

MOORE.—Adelaide Moore arrived from Europe by the *Berlin* last week. Her season begins Oct. 4. A parlor car has been built by the Mann Company for Miss Moore, and she will occupy it on her travels.

TEA.—The ladies of Crossen's Banker's Daughter company gave a "five o'clock tea" in the parlors of the Washington House, Lowell, Mass., last Sunday. The guests were literary and society lights of the city,

WINNETT.—Mrs. T. H. Winnett and her charming sister are still occupying their cottage at Port Jefferson, L. I. Mr. and Mrs. Winnett were tendered a reception last Friday evening by Mr. and Mrs. Charles Williams.

GEROME.—Elsie Gerome has been confined to her room for four weeks from an attack of iritis. She has recovered her sight, however, and will be well enough to assume the position in the Siberia company that she recently secured.

BERNARD.—Bessie Bernard has come to town from Wisconsin, where she has been recreating for several weeks. Miss Bernard goes with Hoodman Blind, playing the parts of the bride and Polly. Rehearsals begin next Monday.

DE VIELLE.—Zoe de Vielle, who recently played the Lady of the Inn in Falka at Wallack's, is a handsome young lady who possesses a rich mezzo-soprano voice. But it has not yet been heard in solo. Miss De Vielle is a protege of Emma Latham.

MADDERN.—Emmet's famous Lullaby song was sung for the first time to Minnie Maddern. This was during Fritz's first metropolitan engagement, and when the little actress was but four years of age. Miss Maddern is studying Italian, and is also pleased over the fact that a new bonnet has been named the Caprice.

DIXEY.—A cable from London states that Henry E. Dixey was presented with a silver service at the last performance of Adonis at the Gaiety Theatre. There was a perfect ovation at the close of the performance, and Mr. Dixey and Mr. Rice made speeches. They will arrive from London in a few days, and will be met "down the Bay" by friends.

GOODWIN.—Nat Goodwin will be tendered a complimentary dinner at Delmonico's on Saturday night. Among the more or less prominent people who may possibly be present are Gov. Hill, Hon. A. G. Curtin, Hon. W. H. Bunn, Hon. T. S. Gibbs, Hon. Jacob Hess, Henry French, Frank Sanger, John Stetson, Dr. T. S. Robertson, Col. W. E. Sinn, Col. John A. McCaull, Col. Robert G. Ingersoll, Wash. E. Conner, E. G. Gilmore, W. H. Crane, Stuart Robson, R. E. J. Miles and Ed. Aronson.

OLCOTT.—Lilian Olcott, whose portrait appears on the first page of this issue, will make her New York debut in Victorien Sardou's Theodora next Monday evening at Niblo's. The play was first produced in Paris, where it had a long and prosperous run. It is to be richly mounted and costumed. The costumes are counterparts of those used in the Parisian production. It is said they cost over twenty thousand dollars. The scenery has been painted from the original designs. The role of Theodora, which Miss Olcott is to impersonate, is a powerful one. The supporting company has been carefully selected and numbers over forty people, besides a strong chorus and an army of supernumeraries. The play has been in rehearsal for the past four weeks.

A Tour of Business and Observation.

The steamer *Scholten* from Amsterdam, which came into port last Friday, reached her dock just at noon, and among the passengers who landed was a gentleman who, as he came upon the dock, deliberately leaned over, gathered a handful of soil and began kissing it ardently. "Good enough for me!" he exclaimed, as a hundred bystanders looked on in surprise, "and many a tidy moon will glide along ere I tread any other." And so, stepping into a carriage, he was speedily whirled homeward. Yesterday afternoon at the Belvidere a reporter from THE MIRROR met him, and after a hearty greeting the twain sat down for a chat.

"Well, Mr. Clarke, how did you enjoy the trip?" for it was Kit Clarke, the energetic manager, who was the hero of the above mentioned patriotic incident.

"Splendidly. It would be difficult for anybody to conceive a more delightful Summer jaunt."

"And where have you been?"

"Well, I spent the most of my time in Switzerland and Vienna. Having been in London and Paris before, I merely made them a sort of way station, and went on first to Geneva. There I saw the Circus Rancy and the new theatre—modelled after the Paris Opera. The city has a population of about 50 000, and I do not thing there is another city of it size in the world that can boast so fine an amusement temple. A company from Paris were playing Un Cause Celebre at the time in French to only fair business. From here I went to Lausanne, then to Fribourg and Berne, where they can also boast of a fine theatre. At Lucerne I met Fred Zimmerman, of the Opera House, Philadelphia, who, with his family, has been abroad all Summer. He had just made the ascent of the Rhigi, caught a clear morning, and was enthusiastic in his description of the Alpine scenery from that exalted altitude."

"Does Lucerne own a theatre?"

"Indeed it does, and a very pretty one it is. A company were playing there in German to the usual fair business. It was the same at Zurich, and pretty much all over Europe where the theatres were open: business ranged from bad to fair—principally bad. At Constance the theatre was closed, but I went through it anyway, as I wanted to see a bald headed theatre just once. They claim over three hundred years of old age for the house. It looks like it. At Munich all the theatres were closed because of King Ludwig's recent death, and as he was a great patron of opera and the drama amusements will suffer greatly by his demise. As I entered the Bahnhof at Munich I saw Bismarck. He stepped into his car, *en route* to Gastein, and I walked into my car bound for Vienna. When you go to Paris after this, don't go, but move on to Vienna. For beauty and gaiety, when Paris and Vienna are compared, the former has no show in the world. Vienna is immeasurably the most delightful city in Europe and I wish it was mine. I saw Excelsior at the Opera House, and it was a marvelous production. Electricity and the electric light have been utilized in a most surprising manner, one of the characters emitting sparks continually, and one entire scene being a marvel of electric scintillations. Mlle. Abel, noted as the prettiest woman in Austria, represented Light. She is an intimate friend of one of the royal family and a most beautiful woman. The new Hof Theatre, built of marble and ornamented with statues of the foremost dramatists, will probably be open this Fall. It is a most elaborate structure, and will certainly rank among the dramatic palaces of the world. At the Furst (Prince's) Theatre I saw Die Kleine Marguerite (Miss Fish) in her own play of Der Knabe Karl. She has become a great favorite in Vienna, having played there ten months."

"Rather a long engagement."

"Indeed it is, especially in Vienna, which is unquestionably the most critical city in Europe. But, then, Miss Fish is a most talented and winning soubrette, and speaks German perfectly. The first night I saw her play she received a bouquet with her name in gilt letters upon every flower and green leaf. The next night she received a little package over the footlights, and upon opening it out popped a little pug dog. This dog, by the way, has become the talk of the city, as I believe he is the only cross eyed pug in the kingdom, and was presented by Prince Schwartzenberg. At the Schlosspark Baumgarten I saw George Loyal and Ella Zuila, the gymnasts, and in the Prater—the great public park—any number of little theatres, circuses, lady orchestras, concerts, side shows and carrousals of every description. In Paris the lively hours are at night, while in Vienna gaiety rules all the time. There is no let up, and three weeks of it wears a man out.

From Vienna I went to Bayreuth in Bavaria, which I reached upon the day of Liszt's burial, and where, the following evening, I saw Wagner's Parsifal at the Opera House. Then I visited Coburg, Gotha and Meiningen, each of which possesses a pretty theatre. Next on the list was Frankfort on the Main, which, next to the Opera in Paris, can boast the finest theatre in Europe. Here I saw a production of Nanon, and very bad it was—no earthly comparison to the production at our Casino. Like all the theatres upon the Continent, the Opera House occupies an open square, a result of the destruction by fire of the Ring Theatre in Vienna, the site of which, by the way, is now occupied by a handsome church, erected to the memory of those who were lost in the fire. I saw a dozen comic opera companies over there, but none to equal the Casino company or either of McCaull's. The 'most baddest' I heard at Amsterdam, and the manner in which they desecrated that exquisite chestnut, Martha, was simply deplorable."

"Did you see anything novel for America?"

"The strongest attraction I saw in Europe was Marguerite Fish—our own Baby Benson of a few years ago—and the only one doing a really large business. She is young, but seventeen years old, acts in German, French and English, sings beautifully, and is unquestionably the most talented soubrette now on the foreign stage. I have engaged her for a tour of this country, and I am sure she will become a great favorite."

"When will she appear here?"

"Well, that depends upon circumstances. She is engaged in Vienna until November, and has a proposal to play two months in Pesth, and reappear at Berlin in February for three months. This would fill her time until May. However, these engagements can be postponed, I think, and if a good route can be made in high class houses she will come over this season. Otherwise she will not come until next season. Although she is in great demand abroad, she desires to return to her native land."

"Will she play in German here?"

"Yes, in all cities where there is a strong German population, but of course her mother tongue will be used principally."

"Where was she born?"

"Right here in New York, on Jan. 1, 1869, as can readily be discovered down at the Health Office."

"Will she have a new play?"

"She has four already—German comedies, which language, by the way, gives us our best plays of a light character, and at least two of these will be translated into English."

"And the company?"

"Oh, that will be engaged here. Our actors are as capable as can be found anywhere, and Miss Fish prefers an American company. Her latest play is Knabe Karl, now in the sixth week of its run in Vienna. Then she has Der Glucks-Engel (The Lucky Angel), Ein Taugenicht (Nan, the Good-for-Nothing), Der Teufel in Schloss, Mariquita, Der Jungste Lieutenant in which she made a splendid success, and Heimliche Liebe (Secret Love). Each play has its original music, and all are bright comedies."

"What will she play in English?"

"Probably a translation of the new play written for her by Herr Jacobson, author of Der Jungste Lieutenant, and just finished. It is a legitimate comedy with new music, including four beautiful songs written especially for Miss Fish by Edward Strauss, brother of Johann, and Director of Music in the Emperor's Garden, Vienna."

Mr. Conried's Company.

Conried's Opera company is now fully organized and engaged in daily rehearsals under the direction of Mr. Conried. It will open its season at Niblo's, Oct. 11, with The Gypsy Baron, and afterward present the same opera in all the large cities as far West as Kansas City. The principal soprano role will be filled by Laura Beilini, while Harry de Lorme will be the tenor and Helene von Doenhoff the contralto. Jacques Kruger will sustain the comedy part created by Francis Wilson at the Casino.

Laura Bellini is, in spite of her foreign name, of American birth and parentage, and is one of our few native singers who can boast of a successful career on the Italian lyric stage. She studied music in Milan and afterward starred in the principal cities and towns of Italy. Since her return from abroad she has sung with the Josefly concert troupe and also with the Emma Abbott company, and is well known in the West and as far South as Mexico and Havana. Miss Bellini is of good height, and possesses a shapely figure and pleasing face. She was engaged by Mr. Conried, who heard her in the Abbott company and felt confident that her voice and histrionic talents would insure for her the favor of New York audiences. Murtha Porteous and Ferdinand Urban have also been engaged by Mr. Conried, together with a chorus of forty people, all carefully selected.

The Actors' Fund.

Last week three applications for relief were acted upon favorably. There was $97 paid out in relief last week. There are four patients in hospital. No funerals.

New members and annual dues paid in: George A. Bothwell, W. B. Arnold, M. Louis Shea, Lizzie Kelcey, Harriet Kelcey, Alice Endres, Charles Overton, Annie Mayer, Amelia Herbert, Alfred H. Hastings, J. W. Summers, Lera Delston and Bessie Bernard.

The Board of Trustees will meet to-day (Thursday) at 2 P. M. The principal business will be the election of a Treasurer to succeed the late Samuel Colville. It is possible that A. M. Palmer, President of the Board, will be present.

The Usher.

Mind him who can! The ladies call him, sweet,
In Ushering
—LOVE'S LABOR'S LOST.

Nobody in the profession that heard the news regretted the sudden exit of a man from the field of dramatic journalism who had disgraced it for many years. This paper beat him into a corner long ago, and he has never emerged from its darkness and obscurity. He embodied all that was discreditable in his particular pursuit. The pen he wielded was coarse and vulgar, and his checkered career was marked by treachery, mendacity and malice.

* * *

Long before he gave up the profession the profession gave up him. His disaster means more than would appear at first sight. It means the entire emancipation of actors, actresses and managers from the slavery of fear. It means the end of a disreputable species of journalism that blackguards the very class by whose favor it must live. It means the cessation, in great part, of vile slanders, bitter personality and the violation of the sanctity of professional homes and firesides. The sheet that flourished when this man was formerly its guiding spirit is withered and blighted past hope. The permanent and profitable establishment of THE MIRROR in contradistinction to these failures proves conclusively that the men and women of the stage will support an organ worthy of them, and no other.

* * *

There has long been a need of some regular and systematic record of the casts of new productions for purposes of reference. Beginning with this issue THE MIRROR means to supply it, prefacing its criticisms of each new drama and opera with its assignment of characters. People having need to refer to these matters will find the feature a convenient one to consult.

* * *

Colonel Robert Ingersoll, who has just gone on a short Western tour, has been bothered for some time with a throat affection. He has decided to have an operation performed that will restore his voice to its full strength and vigor. His thousands of friends and admirers will be glad to learn of this speedy prospective cure, for the temporary loss of his vocal powers has occasioned widespread anxiety. Colonel Ingersoll has prepared a new lecture on Shakespeare to deliver the coming season. The great orator is an ardent and appreciative student of the poet, and the public and profession may look for an eloquent discourse on the subject.

* * *

Things have been fixed up at the Fourteenth Street to the satisfaction of all concerned. Ned Gilmore blazons forth as manager, with the gentlemanly J. W. Rosenquest as business manager and also as representative of the Colville estate's interests. Gilmore was for a number of years a silent partner in the house.

* * *

Mr. Rosenquest, by the way, had a peculiar experience on Monday night. While standing in the lobby he was approached by a stranger who said, "I'm a newspaper man and I want to get another seat next these two."

"Very sorry," replied the business manager, "but there isn't an unsold seat on the row you mention."

"I know better," impudently remarked the alleged journalist.

Mr. Rosenquest was annoyed and expressed his very natural sentiments in a forcible style.

Later he was again sought out by the fellow, who said in a threatening tone, "You'll hear from me to-morrow; I write the notices of this performance for the *Morning Journal* and the ——" (mentioning the name of a shrivelled and shrunken dramatic spasm that is heard from semi occasionally.) Mr. Rosenquest felt half inclined to kick the stranger into the street. But he wisely desisted, preferring to call the matter to the attention of Mr. Pulitzer or the dramatic editor of the *Journal*.

* * *

Blanche Curtisse, of the Zozo company, went up Pike's Peak during her engagement at Colorado Springs. While making the precipitous descent and on the brow of a dangerous cliff, the "burro" she rode was swerved to its very edge by a train of up coming donkeys. The little animal pluckily clung to his rocky foothold, and the actress escaped a terrible fall in consequence. She naturally formed a strong attachment for the intelligent little beast, bought him from his owner at the end of the journey, and he now travels around the country in the scene car of the party, enjoying the transition from a life of toil to one of pampered quadrupedal luxury.

* * *

The Pulitzer Press Excursion last week, according to the account given me by a man who accompanied the party, was a fiasco. Naturally no self-respecting or prominent journalist took part in a junket that in its arrangements closely resembled the so called charitable fresh-air fund advertising booms that some of the dailies industriously work. Those at least benefit the poor recipients, but for what object other than to make himself "solid" with the city quill-drivers would such a man as Pulitzer spend $1,000 on an excursion? Of course, none save the *World* staff and hungry and not over scrupulous reporters took the affair in, and consequently it failed to bring about the projector's desired result. I am on the Press Club's membership-roll, but I must say, in view of its official participation in Pulitzer's vulgar scheme, that I'm little less than ashamed to have to acknowledge the fact.

* * *

Joe Howard countered on the *Commercial Advertiser* the other day, after that obscure evening journal attempted to correct his English. In a *World* article Howard used the word "humanitarian" in the sense of a benevolent man, that man in this case being Pulitzer. If the *Commercial* had objected to coupling such a word with such a man it would have made a good point, but it tackled Howard on a question of definition, alleging "humanitarian" to be a word that only means a person that believes in the humanity of Christ. Of course, the *Commercial* was wrong. The use Howard made of the word is entirely correct, since it may be used in both senses. The *Commercial's* unconsidered reproof gave the pugnacious Joseph a chance to quote authorities *in extenso* and vanquish his self-constituted mentor completely.

* * *

Henry Arthur Jones writes from England that he is putting the finishing touches on the new drama that is to be brought out about Christmas time at the Princess'. When that is finished he promises himself the luxury of writing another domestic drama of the Saints and Sinners type. His new three-act comedy drama follows Sophia at the Vaudeville, but it is not likely to be wanted for some time.

* * *

Six managers of prominent stars and combinations have come together and decided to forego using lithographs when they play New York this season. They are all active proselytizers, and no doubt they'll succeed in winning many new recruits to their views. The movement is gathering force, and probably another season will find a general and material abatemant of this expensive, wasteful nuisance.

* * *

The *Herald* has agitated the free-pass system some more since our last issue. THE MIRROR'S investigation into the whole question, and its symposium of critical and managerial views, served to put our big morning contemporary on the right tack. It has discreetly dropped its opposition to the newspapers receiving the customary courtesies from the theatres—finding it stood quite alone in its peculiar views—and is now directing its energies toward stopping the promiscuous deadhead system. That is more to the purpose. And yet the power to check the evil rests solely and entirely with the managers, who presumably have sufficient strength of mind to say yes or no when and where they choose.

* * *

J. W. McKinney and a Southerner named Dickinson, who acts as treasurer in the Montgomery Opera House, came near having a duel the other day. There is an old feud between them, and when they met on Union Square the bystanders expected to witness a tragedy. But they didn't.

"You have boasted," said McKinney, "that you meant to shoot me on sight. Here I am. Shoot away."

"I don't want to shoot you on the Square," said Dickinson, "but I'll fight you when and where you say."

"I'll oblige you," said McKinney, with noble dignity.

"Let it be swords——"

"Certainly."

"Or pistols——"

"As you like."

"Or knives——"

"Confound you," shouted McKinney, "make it baseball bats and I'll go you!"

"Agreed," replied Dickinson.

"No, let's fight with sponges. I can knock your brains out with a sponge."

Here friends drew the bloodthirsty men apart. But though the worst seems to have passed, the end is not yet.

* * *

According to the *Sunday Tidings* of Elmira "the Giddy Gusher of the NEW YORK MIRROR, is suffering from a sprained ankle, and has to hobble to the metropolitan theatres on crutches. Her contributions to the press show no signs of lameness, and are as bright and sparkling as ever."

* * *

The London *Stage*, in the number just to hand, devotes a column and-a half to replying to certain statements concerning its alleged obtuseness that appeared not long ago in this journal. THE MIRROR will have something more to say on the same subject next week. The *Stage* also contains this pleasant paragraph:

> However much I may choose to differ from THE NEW YORK MIRROR when it touches upon certain of its pet crotchets, I am most ready to invariably acknowledge the variety, freshness and vigor of its contents. The issue of the 14th inst. contains an exceedingly happy portrait of Miss Eastlake, and thus, as Mr. Wilson Barrett was recently honored in a like gracious way, American playgoers have already an opportunity of forming some estimate of the Princess' manager and his leading lady. While upon the Barrett topic, I may add that in a short editorial THE MIRROR points out to Mr. Lawrence Barrett that it behooves him to entertain his namesake upon arrival in the same liberal spirit in which he was welcomed and feasted by Mr. Wilson Barrett. Every one who desires to see a cordial feeling grow up between the dramatic profession of both countries will cordially approve of this timely and graceful suggestion.

Our Barrett, by the way, notwithstanding the timely hint of THE MIRROR, has not yet made the announcement that he would reciprocate the English Barrett's hospitality. We don't want to feel ashamed of Our Barrett, and so I trust he will lose no further time, but declare himself.

* * *

Lilly Grey, *nee* Isaacs, writes to George R. Sims asking him to publish the fact that she is Mrs. Edward Solomon. She was married, according to a certificate duly produced, on March 15, 1873.

* * *

A sententious note from Marshall P. Wilder announces that he will reach this city from London this week in the *City of Rome*. He says he has had "a glorious season" in the British capital.

* * *

The absurd assertion that Mrs. James Brown Potter intends embracing the profession continues to be made faster than the lady is able to deny it. Long ago THE MIRROR set all doubts at rest on this subject by authority of Mrs. Potter herself. She will continue to appear occasionally in amateur theatricals for worthy charitable objects. I believe she is disposed to give her services for a Fund benefit. Mr. Palmer made offer of the Madison Square some time ago for that purpose, and it still holds good.

* * *

Last week THE MIRROR took another big bound in circulation. Many dealers in this city sold out their first supplies on the day of publication, and there was a cry for "more!" around the news depots, until the edition was entirely exhausted, and the publisher had to tell the American News Company no more of its orders could be filled. Reports from out-of-town show a corresponding demand in all sections.

Miss Olcott's Metropolitan Debut.

Edward G. Stone, manager of Lilian Olcott, is very busy with the preparations for the production of Theodora at Niblo's Garden on next Monday evening.

"We are having no end of rehearsals," he said to a MIRROR reporter, "as we want to have as smooth a first-night as is possible. We have engaged a fine company and the people are all well pleased with their parts. Among those already engaged to support Miss Olcott may be mentioned J. H. Gilmour, Hudson Liston, J. Wirt Kyle, Edward Peters, George Gaston, Thomas Chapman, M. W. Rawley, William Gross, J. E. Hine, Robert B. Chelsey, William Bernstein, John J. Moran, Albert Fiettemes, Carrie G. Vinton, Laura Phillips, Emma Rickaby and Miss Gobosky, with C. L. Graves as stage manager.

"For the properties we have been compelled to purchase a fifty-two-foot car, while a regular circus cage has been obtained for the lion and lioness. The scenery for this spectacular drama will, I think, be superior to anything ever seen in this city. The audience chamber in the opening act is the work of a celebrated Parisian artist, and is very rich in color, while throughout the play is displayed the wealth of a toppling empire. In another of the acts a garden scene near the Bosphorus, with a view of Constantinople in the distance, will charm the eye, and there are to be continuous surprises of scenic effects. Fully two hundred people are to be on the stage."

Miss Forsyth's Return.

"I am glad to be back again in America," said Kate Forsyth to a MIRROR representative the other day, "although I enjoyed my trip very much. We open our season in St. Louis, in Marcelle, on Oct. 24. I also have another piece which I am sure will make a success. It was played in Paris for over 200 nights. It was adapted from the French by Clinton Stuart. Mr. Stuart will superintend all the rehearsals of the piece, which was to have been called A Debt of Honor; but that title was copyrighted, and we will have to re-name it. I have several other plays under consideration. I had some very fine dresses and ball room costumes made in Paris—about fifteen in all. They were made by Worth, Roderique, and the Company Lyonnaise. I had a delightful time abroad and saw everything worth seeing.

"I spent most of the time in London, and after seeing all the attractions there I went to Germany, where I stayed a week. From there I went to Paris to have the dresses made. I spent a few days at Trouville, and from there went back to Paris, got through with the dressmakers, and started for London, where I remained a few days and then took the first steamer for home. Marcelle has been entirely re-written and very much improved. We benefited by the two weeks' performance last season, and have got rid of all the inconsistencies, and made it into a very strong play. We will have a season of thirty-five weeks, and will reach the Eastern cities in the early Spring."

Professional Doings.

—Sinclair Skillette has been engaged for the American Opera company.

—C. DeBevoise has been engaged by J. K. Emmet as leading man.

—John Cobbe, Wilson Barrett's manager arrived from England on Friday.

—Effie Ellsler opens her season at Harry Miner's Newark Theatre on Sept. 27.

—Frank L. Goodwin has engaged Wesley Sisson as advance agent for Clara Morris.

—Col. McCaull has re-engaged Celie Ellis, who played Pitti-Sing in his Mikado company last season.

—The rich costumes to be worn by the principals in Little Jack Sheppard are now being made by the Eaves Costume Company.

—Peter F. Baker was to have opened his season in Cris and Lena late last month in Canada. The serious illness of Mrs. Baker caused a postponement to Oct. 4.

—The members of Louise Rial's Fortune's Fool company are called to assemble at the office of J. J. Spies, 866 Broadway, at 12 o'clock on Monday morning, Sept. 13.

—The Scapegoat was read by C. W. Tayleure to Mrs. Chanfrau's company at her Long Branch residence on Monday. Mrs. Chanfrau's costumes cost her nearly $4,700 in Paris.

—Joseph Whiting will assume the part formerly played by Louis James in One of Our Girls, and Frank Rodney, a young English actor, is to take the part played by Vincent Sternroyd.

—Donavin, of Tennessean fame, is conducting the Hyers Sisters, Sam Lucas and Wallace King, all colored, on a tour through the West in Out of Bondage. They are having success.

—Leclair and Russell, the Practical Jokers, are the first in the field with a benefit for the Charleston sufferers. It took the shape of a concert, and was given in Washington last Sunday night.

—J. B. Doblin and Co., of 154 Bowery, invite the profession to examine their new stock of Fall and Winter goods for gentlemen's wear. They make a specialty of tailoring to the profession.

—It is definitely announced that Dockstader's Minstrels will click the bones and thrum the tambourine to the rising of the curtain at the Comedy Theatre on Saturday night, Sept. 18.

—The following company is engaged to support Bertha Welby: John Hazelrigg, Julian Magnus, William Blakemore, Louis R. Peters, Harry S. Atkins, Zelda Worth, Fanny Forrester and Ida Ward.

—The report that John Germon takes the place of Robert Fraser as stage manager of Held by the Enemy is untrue. Mr. Germon will hold this position when the company departs on its road tour.

—J. J. Buckley, treasurer of the Union Square Theatre, has been employed at the Columbia Theatre, Chicago, all Summer. He resumes his position at the Square on the re opening for the Fall season.

—Flit Raymond, who was with Starr's Opera company, has made a hit in the part of La Marquise in The Golden Hen. She has been complimented on its being the best thing she does in the whole repertoire.

—John P. Smith will manage the Academy of Music, Brooklyn, for a number of weeks during this season. The first engagement will be Clara Morris, who opens there Sept. 22 for three nights and a matinee.

—The Volex Comedy company opens its season at Toronto on Oct. 18. Twenty people will sail from England direct for Quebec. The principal piece of the season will be The Schoolmistress, by A. W. Pinero.

—Only a Farmer's Daughter opens its ninth consecutive season at Red Bank, N. J., on Sept. 21. Charles J. Stine will be manager for C. R. Gardiner. The latter is negotiating with a Nashville society belle to play the leading role.

—The Law and Order League of Cincinnati is apparently disposed to continue last season's fight against Sunday theatricals, judging from the monotonous regularity with which warrants are sworn out against offending actors.

—The Palace Theatre at Milwaukee, Wis., is an entirely new house. It is well stocked with scenery and has 1,400 opera chairs. The stage is commodious. A. F. Miller is the manager. The Axtell House is only one block east of the Union Depot.

—C. Recht, of 183 Bowery, makes theatrical hardware—forgings, etc.—a specialty. Price-lists sent on application. Mr. Recht refers by permission to Harry Miner and T. W. Moore. He has a branch store at 118 Grand street, Brooklyn, E. D.

—A most benevolent Judge in Utica, N. Y., gave substantial aid to the stranded members of Sara McVicker's Plasar company. He is credited with having paid their fares—at least most of their fares—to New York. He even paid some of the board bills.

—Lilian Olcott received from Paris on Saturday thirty two cases containing wardrobe for Theodora. On Sunday the dresses were shown to some of her friends, who all unite in saying they are the most magnificent and costly ever seen in this country.

—R. L. Tayleure has been chosen as treasurer of Roberts' Opera House, Hartford, Conn. Young Tayleure was formerly on the staff of the New York *Tribune*. He has had wide experience as actor, manager and treasurer, and is highly esteemed for his ability, energy and courtesy.

—Rhea produced her new comedy, called The Widow, by Meilhac and Halevy, last Saturday night, in Halifax. She has concluded to make it a feature of her repertoire. The piece was adapted for the English-speaking stage by Ben Teal and W. J. Brooks.

—C. W. Tayleure authorizes the statement that The Scapegoat is an entirely new and original production. It was performed one night at Ramsgate for the purpose of securing the copyright, with its author, Sir Charles Young, and Lady Monckton in the cast, but has since then been entirely rewritten for Mrs. Chanfrau. Its performance at the Chestnut Street Opera House, Philadelphia, on the 13th inst. will be practically its first production upon any stage.

—Helen Dauvray will return to the city this week and begin rehearsals of One of Our Girls. The company will open a ten weeks' tour of the large cities on Sept. 27. In Boston, returning to New York on Dec. 1 to prepare for the production of Bronson Howard's new play at the Lyceum.

—Arne Walker, the youngest star in legitimate roles, will shortly go on the road in an extended repertoire. Among additions to her repertoire will be Faust and Marguerite in The Bride of Lammermoor. Miss Walker is an actress of great intelligence for one so young. W. L. Smith attends to her business.

—Manager C. W. Tayleure's preference for the "Old School" is practically shown in his engagements for Mrs. Henrietta Chanfrau's Scapegoat company. The majority of them are the children of well known professionals—Stella Boniface, Myron Leffingwell, Henry Weaver, Jr., Sidney Drew and Lewis Baker.

—Edward Lee has been engaged for the principal comedy part in Newton Beers' Love in London. The company includes Newton Beers, Charles E. Le Page, S. L. Gutmann, C. W. Haywood, S. Edgar Dye, F. C. Cooper, J. F. Corrigan, Pierre O'Day, Paul A. Bulcraft, Ray Briscoe, Phoebe Bos, Kate Rosedale and Milly Wilson.

—Last Friday a game of baseball was played for the Actors' Fund in Chicago by members of the Tin Soldier, Rentz-Santley and James and Bolin companies against the minstrels. The receipts ($100) were sent to the Fund with a letter from George C. Boniface, Jr., in which he said: "We are sorry it is so small a sum, but every little counts."

—Of the six original male members of the rehearsing cast of The Main Line but two have been retained. The latest to step down and out are Frank Karrington and Oliver Doud Byron. The latter is succeeded by F. F. Mackay. Messrs. Karrington and Jenkins had rehearsed three weeks, and say they have been unfairly treated. They claim to have special engagements and propose to involve the latter.

—Manager William E. White, of the Boston Scenic Gardens, Providence, is authority for the statement that Harry C. Clarke played in the musical comedy Chestnuts at that house during the week of August 22 to the largest business of the Summer season. The company Chestnut season opens at Springfield, Mass., on Sept. 15, and Mr. White will continue to manage Mr. Clarke.

—The following have been engaged for Out of the Breakers, which opens its season at Indianapolis on Sept. 13: C. C. McCarthy, William Cowper, W. F. Clarence, J. Fennimore, Harry Parker, Linda Goode, Polly Holmes, George Reynolds and John Welsh. Harry Leland will act as manager, while Gus Phillips, D. B. Hodges and John A. Springer go in advance. The play has been re-written and is being rehearsed under the direction of David Belasco. Time is all filled.

—Louise Baily and Genevieve Lyman have joined forces for a starring tour. Six weeks have been booked southward, mainly on guarantees. The support has not yet been selected. E. A. Stevens is the manager and G. H. Lessing goes ahead. The opening will take place early in October. Dagmar, which Miss Baily presented with much artistic success last season, will be the principal play in a limited repertoire. Miss Baily is fully restored to health.

—Maggie Mitchell will be supported this season by Charles Abbott, E. F. Bradbury, George Parkhurst, J. C. Gallagher, Thomas Leonard, Frank Deed, Thomas Holliday, Lillian Andrews, Marion P. Gilbert, Ella Van Doren, Emma Vogler, Ella Hudson and Annie Chase. Harry E. Bardwell will be the manager, with Wal L. Lyman in advance. Otto Vogler will be musical director. The opening takes place at Bridgeport, Ct., on Oct. 4.

—Visitors to Marc Hanlon's private office in the Park Theatre are confronted by a huge sabre hanging over his desk. Dangling beneath the weapon is a card bearing the inscription: "The Soldiers' Sorrow of the Last High Executioner for cutting off the Queen's Head." Mr. Hanley explains that all this is simply a hint and a warning to members of the company who play minor parts and are prone to get the back by indiscreet friends and self-styled "made big hits, and as a consequence assume the "big head" and demand more salary.

—The Stranglers of Paris company opens season, which will be entirely through the South, at Richmond, Va., on Oct. 5. A preliminary season of four weeks will open at Hoboken or Newark. Among the company engaged are Frank Tannehill, who plays Jagos; Edna Courtney, E. E. Granville and Mamie Gilroy. Harry Mortimer has been engaged as manager, and Henry T. Greene as advance agent. The latter was forced to decline a very tempting offer to act as advance for Lester and Allen's Minstrels on account of a previous contract with the Stranglers company.

—There appears to be some difficulty in getting The Main Line into line. When young Belasco took hold of the rehearsals he blended into a cocked hat the work Du Mille, the author, had been doing in that direction. Dora Stuart's heart flattered at the thought of having a brush with the young manager of the rehearsal stage. J. H. Fitzpatrick threw up his part in disgust. W. W. Compson succeeded him. Other changes have been and will be made. Consequence—postponement of date of production and actors out so much salary. Mr. Belasco has both hands on the throttle-valve.

—The Knights have entered upon another prosperous season in their new musical comedy, Over the Garden Wall. Their engagement in Boston last week was attended by overflowing houses. The cast is the best that has ever presented the comedy. James Quinn has made a hit as Our Own Bridget. Every night a dozen vocalls greets his new song, by Mr. Knight, entitled "That'll be Nice." Ad. Sutro, Jr., Edwin Foy is another success. Mr. Knight merrily sings "That Settles It," and the audiences give him little rest. Mrs. Knight has a new and captivating song-and-dance entitled "That's What You Promised Me." There are forty changes of costume among the ladies.

Mr. Finke Treats His Employes.

Jersey City Sunday Tattler, Sept. 5.

The employes of THE NEW YORK MIRROR were given an excursion yesterday to Huntley's Hotel on Staten Island. After dinner they had a steam-yacht regatta for the day, and from it witnessed the Hudson River regatta. The excursion was tendered by Mr. Solomon Grey Finke, proprietor of THE NEW YORK MIRROR, and was under the superintendence of Robert Dempsey, the foreman of THE MIRROR composing room, and assistants in this city.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

smoothly. On the 6th Lillian Lewis and a fine co. opened a three nights' engagement in Cora, The Creole. Miss Lewis is particularly strong in this character, and was ably supported by Hal Clarendon, as George Dubussel; Marlande Clarke, Mark Dennison, pretty little Ruth Graham and others. The costumes worn by Miss Lewis were very handsome and were fittingly displayed on her fine figure. The star read "Outer Joe" in a very effective manner before the curtain rose on the first act of The Creole. Streets of New York rest of week. Next, Youth and Lewis Morrison, three nights each.

HOBOKEN: At Cronheim's J. W. Ransone's Aerial the Continent drew good houses all the week of August 30. Mr. Ransone's specialties were repeatedly applauded. He was well supported by Mai Estelle, Herbert Jones and an excellent co. The performance was preceded by Professor Parker's great Dog and Cat Circus. This week Fanny Herring is attracting large audiences to see Little Buckshot. Next week, The Gold King.

Great preparations are being made to give *eclat* to the opening of Wasting's new theatre 13th. The Silver King will be the attraction.

PATERSON.

Paterson Opera House (H. C. Stone, manager): Never Say Die was presented, with J. J. Dowling and Sadie Hasson in the leading roles, to a top-heavy house, 3d The co. is good, as is also the scenery. John H. McVickers, formerly stage manager at Little Coney Island and Philion's Theatre, made a hit. A Bridal Tour was booked for 6th and 7th, but cancelled for some reason unknown. Ollie Redpath is underlined for 11th, but it uncertain whether she will appear, as no printing has arrived.

Little Coney Island Pavilion: Mr. and Mrs. Joe Allen and Virto, musical artist, contributed the amusement the past week. This week, Agnes St. John, waterqueen, and H. Howlette, wire-hing, will appear.

Items: Levy, cornetist, is billed at Riverside Park 18th and 19th.—Dowling's co. gave a unique street parade 3d, all being attired in police uniforms.

ELIZABETH.

Library Hall (Pierson and Maufield, managers): On August 30 and Sept. 1 Stanley Macy and Laura Dinsmoreg, pupils of the Kindergarden. Attendance fair. Bad weather kept many away. Not only did Mr. Macy and Miss Dinsmore prove to be what they are represented, but the whole co. seemed to understand their respective parts to perfection, and kept the audience in a continuous roar of laughter. It is to be regretted that the attendance was not larger, but I understand the co. are to return in the early Spring, when they expect to show in our New Temple Opera House, when I predict a rush. I would specially mention George Benning, who is certainly a card in himself. It seemed to your correspondent that the ladies in the audience went d him on the stage during the whole performance, notwithstanding the satisfactory manner each member of the co. played their respective parts. Prof. E. E. Crocker, with his educated horses, opened 6th for a week.

NEW YORK.

BUFFALO.

Academy of Music (Meech Bros., managers): The season opened August 30 with Frank Mayo in Nordeck, which was continued until Friday, when The Three Guardsmen was substituted. Business generally ran fair. A Night Off this week.

Court Street Theatre (H. R. Jacobs, manager): May Blossom had a very successful run week of August 30, the evening houses always being large. Monte Cristo week of 6th.

The Adelphi: Sid C. France's co. was seen in Dead to the World last week. Both the piece and olio were rather weak; business corresponded. May Adams' Chinese Minstrels promise better this week.

Museum: Opened its doors August 30. Fun on the Bristol drew very well. This week the Gold King.

Items: Gregory and Co.'s dime circus completed the list of amusements last week. Business was good, and the show, though naturally small, has some good features, notably the acrobatic work of the Gregorys.

TROY.

Griswold Opera House (Jacobs and Proctor, managers): Storm Beaten gave entire satisfaction to large attendance last week and was presented in a very satisfactory form. Taken from Life, by the Phosa McAllister co. current week. Wilbur Opera co., 13th.

Rand's Opera House (E. Smith Strait, manager): The regular season opened with Misco's Pantomime co., 6th, 7th, 8th.

ALBANY.

Museum (Jacobs and Proctor, managers): Taken from Life did an excellent business last week, and, what is more, deserved it. The present week brings the Wilbur Opera co., always a favorite here, consequently a large week may with safety be predicted.

Item: The Green Street Theatre opens this week with Sheehan and Coyne's variety co.

KINGSTON.

Academy of Music (E. Carter & Co., managers): Our season 3d with Charles C. Maubury's Dramatic co. in Harvey's drama The Wages of Sin. Good audience and an excellent performance, the acting throughout being exceptionally fine. Mr. Maubury as George Brand, James E. Wilson as Stephen Marler, Mr. Royston as Ned Drummond. Etelka Wardell as Ruth, Linnie Le Baron as Juliana, Mrs. Courtaine as Jemima Blogge, and Miss Burlingame as Rose, deserve special mention.

Kingston Opera House (C. V. Du Bois, manager): An immense audience was present at the opening of this elegant house, everything connected with it being new, of the best quality and latest design, the scenery being particularly fine. The attraction was the Emma Abbott Opera co., of seventy artists in Donizetti's Lucretia Borgia. The names of Emma Abbott and the eminent artists in her superb co. are sufficient proof of the character of the performance. Suffice it to say that the audience was delighted. The new house opens under very favorable auspices, and the gentlemanly manager is to be congratulated on his already assured success.

BROCKPORT.

Ward's Opera House opens its season 17th with Fun in a Palace Car. The house has added several sets of new scenery, and is now undergoing much needed repair and painting throughout. Manager Ward desires some good attraction (one with band preferred) for Fair days, 29th, 30th and Oct. 1. These fairs always draw the largest crowds of the year.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): J. J. Dowling and Sadie Hasson presented Never Say Die to a well pleased audience of fair proportions August 30. Hi Henry's Premium Minstrels hold the boards 9th, and Tannehill's Fun on the Bristol, 10th.

Arena: Forepaugh gives us the "go by" this year on account of exhorbitant prices charged for ground rent and license. He will play Wellsville instead, 20th.

OLEAN.

Opera House (Wagner and Reis, managers): Hi Henry's Minstrels 4th to quite a large house. They are a little "new," having not yet become thoroughly accustomed to the business; but as soon as that has worked off they will give a good show. John T. Raymond, 10th; Fun on the Bristol, 11th; Pair of Kids, 30th.

Arena: Adam Forepaugh's Circus, 22d.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Our season was opened 3d by Arthur Rehan's splendid co. in Nancy and Co. The large audience was more than satisfied, and showed its appreciation by three recalls. Cast included Carrie Turner, Ethel Brandon, Lily Vinton, Clara Fisher-Maeder, Harry Hotto, Frank Carlyle, Harold Russell and Edward Warren. The latter gentleman made a hit in his very clever and original impersonation of the Dude. Stanley Macy's Kindergarden, 9th.

Casino Rink: Professor Morris' Equine-Canine Parodox 2d, 3d and 4th and matinee to big business. A very novel and pleasing entertainment.

Item: Mr. Rehan states that so far he has been successful beyond his most sanguine expectations, and the outlook is bright and promising. Good luck to him

CORTLAND.

Cortland Opera House (Warner Rood, manager): Ranch 10, 2d; good business. James Neill in the role of the twin brothers proved him to be an actor of much ability. Romany Rye, 9th.

AUBURN.

Academy of Music (E. J. Matson, manager): James Neill in new Ranch 10 played to good business and gave general satisfaction, 1st. Gorton's New Orleans Minstrels pleased a very large audience 2d.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): John T. Raymond formerly opened the season at this House 1st. Large audience. The Magistrate was the bill. On the 2d he presented Col. Sellers. Large audience. Robert Downing gave three performances. Friday, Saturday evening and Saturday matinee, to good houses. Of massive form, deep resonant voice, Mr. Downing seemed every inch a Thracian gladiator. This week, Ranch 10.

Grand Opera House (Jacobs and Proctor, managers): Harry Lacy and company in The Planter's Wife drew crowded audiences at every performance the past week. The resident company is a strong favorite here. Next week, Fatal Secret.

ELMIRA.

Opera House (W. E. Bardwell, manager): Barry and Fay, well known Irish comedians, delighted a fair audience 2d.

Items: Ford Werde, who two seasons ago denounced Manager Bardwell from the stage, is booked at the same house for Thanksgiving matinee and evening. How or when a reconciliation took place is not known.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): The Dowling and Hasson company, in Never Say Die, appeared to a good house and gave excellent satisfaction, 1st., the audience being very enthusiastic. Barry and Fay in Irish Aristocracy had a crowded house, 2d, and gave great satisfaction.

Item: The opera house has been completely transformed as to interior, having been carpeted and decorated and the stage enlarged and entirely refurnished with scenery from the studios of Sosman and Landis of Chicago. The house now presents a very cosy appearance, and a great deal of credit is due the proprietors and Manager Clark for the taste displayed.

OHIO.

COLUMBUS.

Fair week is always a bonanza for the theatres, and this year business kept up to the average. At the Metropolitan Gus Williams in Captain Mishler, Oh! What a Night and One of the Finest drew over $1,000 more on the week than he did last season. His co. is the best he has ever carried. Frank Campbell his leading man, played in the stock co. at the Grand last Summer, and was given a hearty round on his first entrance. House will be closed until the 17th, when Tony Pastor comes.

Little Lizzie Evans is always a welcome visitor, as the houses at the Grand proved. Sea Sand and Fogg's Ferry were the plays. Miss Evans was taken ill Thursday and was unable to appear again during the engagement except at the Saturday matinee. Her parts were taken by Miss Blake. Charles A. Gardner as Karl comes week of 13th.

Clayton and Standish, at the Park, had a very good week, although The Rainbow is not a remarkably strong attraction. This week, A Cold Day, or, The Laplanders; next, Sid C. France.

Items: Schneider's Garden has been crowded every evening, and the same can be said of Hessenauer's.—Forepaugh and Samwell's second week was fairly successful.—T. W. Obey, advance manager, and De Forest Davis, press agent, of the Miller, Okey and Freeman Circus, are in the city.—Julia Gilroy, of Murdoch's Hoop of Gold co., spent Sunday with her uncle Hugh.—Jesse Woehrlen, treasurer of Forepaugh and Samwell's circus, was married on Thursday to Alice Marshall, of this city.—Harry F. Seymour, a former manager of the Athenæum, is here booming A Cold Day.—Harry Rand sports a new tile that he won from John Robb.—Gus Williams will probably have a fair week at the Met. again next season, when he will put on two new plays.—Loraine and Lawrence's European specialty co. is the current attraction at Schneider's.—Frank Miller, of New York, acted as general superintendent of the Grand and Met. last week, owing to the illness of his brother James.

DAYTON.

The Grand (Reist and Dickson, managers): Wilson and Rankin's Minstrels drew a crowded house August 30 and gave a very fair entertainment. It was not a departure, however, from the style of minstrelsy that has been in vogue during the past three seasons, and a revelation in burnt cork work is still open for the enterprising artists. The real, genuine features of the co. are Carl Rankin and the wonderful Pavanellas. The first part was as usual, excepting an original song, "Of Course, That's Nothing at All," sung by Carl Rankin, in a manner that demanded a triple encore. "When the Roses Bloom Again" was exceedingly well rendered by Frank Sidney. The first part closed with a very tame affair, entitled Wild West. The olio opened with the English team, the Polaski Brothers, but owing to an injury that one of them received during the previous week their act was limited. Nevertheless, they created considerable merriment. "The Belfry Chimes; or, Sweethearts and Beaux" is a very clever, refined and artistic song-and-dance, and reflects much credit on the originator, Barney Fagan. George Wilson then waded through his antique business, and demonstrated beyond a doubt that he is a chestnut. His "Oh! pshaw and Oh! girls" act has had its day, and the sooner he grasps something of a more recent date the better 'twill be for his Highness. The French sensation, the Pavanellas (five in number), proved the card of the evening. They represent a party of workmen engaged in repairing a street with granite blocks, from which they make the sweetest music, playing the most difficult airs with apparent ease. They give a perfect imitation of a full brass band by blowing through the handles of their picks, shovels, stompers, brooms, etc. The afterpiece, A Bridle Trip and the Bridle Trap, introducing the entire co., minus Rankin, was quite weak.

Cues: Richards' panic-price circus drew fairly well during the past week.—Lizzie Evans is at the Grand, 8th, in Seasands. This is her first appearance here in several seasons.—The Grand presented quite a nobby appearance on the opening night, August 30, with its new coat of paint, paper and carpets. The walls were equally attractive with numerous portraits of prominent professionals.

SANDUSKY.

Biemiller's Opera House (William J. Stoffel, manager): The Four Emerald show played week of August 30 to fair business, with change of programme each night.

YOUNGSTOWN.

Youngstown Opera House (W. W. McKeown, manager): The firm of Sosman and Landis, who have the contract to furnish us with a change of scene, have sent J. Hendricks Young, of Chicago, whose brush has been quietly at work behind the curtain for many days, resulting in four new scenic effects—a picturesque dark wood scene, fit for the wanderings of Rosalind or the prison pen of Caliban; a blossoming garden scene, and two fine interiors—a palace and a very cosy kitchen. With a first-class theatre, carefully managed, a roomy stage, admirably equipped and furnished, and an appreciative, albeit not always discriminating, public, why should we not have the cream of traveling amusement?

In the wings: We, Us & Co., booked for the 7th, cancelled; no sufficient cause shown.—We are promised Barry and Fay, John T. Raymond and McNish and Slavin's Minstrels in rapid succession.—D. H. Wilson, manager of Power's Ivy Leaf co., was in the city last week to secure little Annie Evans for the child's part in the co. No definite arrangement was made.—Annie Crosman, sister of Henriette, is about to adopt the stage.

FINDLAY.

Opera House: Despite counter-attractions, the Hyers Sisters drew a large house 2d. One of the finest musical entertainments of the season. The Misses Hyers, as usual, captivated our musically-inclined citizens by their matchless solos, duos and delightful acting in Out of Bondage, while the inimitable Sam Lucas and his talented *confrere*, Wallace King, the noted tenor, supplemented by D. H. Hagerman, that bass, and the charming Mrs. Sam Lucas, in her wonderful violin, cornet and mandolin solos, well nigh despoiled the peace of mind of the enraptured audience. Col. Rogers is evidently determined to make himself solid with amusement-seekers hereabouts, judging from the fine bill-of-fare which he has carefully prepared for the patrons of the drama in Findlay. The bookings will compare most favorably with those of more pretentious cities, and will place Findlay on an equality with towns of a larger growth.

Items: Mamie Selbach, a promising young vocalist, is at present at home enjoying a brief respite from her studies at the Conservatory of Music, Cincinnati.—Harold Fosberg comes 16th in Robert Macaire. Fun on the Bristol 18th.

KENTON.

Dickson's Opera House (Henry Dickson, manager): Our season opened 1st with Donavin's Out of Bondage co. to a good house. The co. is made up of the best colored talent on the road, and includes the Hyers Sisters, Sam Lucas and wife, and Wallace King. General satisfaction. The Melville sisters opened 6th for Fair week, with a prospect of good business during the engagement.

UPPER SANDUSKY.

Lima's Opera House: Our season opens 9th with J. Z. Little's World co.

JACKSON.

Crescent Opera House (Guy Ruf, manager): The Nellie Free Dramatic co. played a week's engagement, opening August 30. The co. is an exceptionally strong one. Miss Free is a charming little soubrette and captivated the hearts of the people of Jackson. She is certainly an accomplished and promising young actress. Big houses ruled.

LIMA.

Faurot Opera House (George E. Rogers manager): Hyers Sisters' co. opened a two nights' engagement 3d to a good house. Their play, Out of Bondage, does not amount to much, but serves to introduce the sweet singing of Madah and Emma Hyers, Wallace King and J. W. Hagerman, and the comicalities of Sam Lucas, whose topical songs were rendered in inimitable style. The entertainment is clean and bright, and the audience was well pleased. I nearly forgot the violin, cornet and mandolin solos of Mrs. Sam Lucas, which were prominent features of the entertainment. Emma Abbott 14th.

Items: Manager Rogers has made two palpable hits already—one in installing H. F. Hackedorn as treasurer, which is the best selection he could have made; the other in refusing to allow that eyesore, the advertising curtain, to be lowered.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Barry and Fay, though contracted to appear 7th on the opening attraction, failed to put in an appearance, and have not as yet given an excuse for their unwarrantable action. An explanation from these comedians would not be out of order. Miller, Okey and Freeman's Circus, 14th; On the Sahara, 25th; Ed Mayo, 30th.

NORWALK.

Whittlesey Opera House (S. S. Levy, manager): Manning and Drew's Shamrock Four comb, played 3d and 4th to light houses. The co. is a good one and deserved better. J. W. Korner Comedy co. opens for week 13th.

PENNSYLVANIA.

ALLENTOWN.

Music Hall (G. C. Aschbach, manager): Barry and Fay opened their season here August 30, presenting Irish Aristocracy. The comedians, who assume the leading roles, Mulcahey and Muldoon, respectively, are assisted by Kate Quinton, Bertha Livingstone, Bella Thomas, Little Vivie, Daniel Lacy, Henry Lewis, Frederick Cooper and Thomas Grady, who give them excellent support. The performance throughout was good, and kept a good-sized audience in the best of humor. The capacity of this house was fully tested on the 1st to witness the performances of the Little Tycoon by the Temple Theatre co. from Philadelphia. R. E. Graham as General Knickerbocker, was simply immense, and his songs received recall after recall. Elma Delaro was well received as Miss Hurricane, and shared the honors with Mr. Graham. The other roles were in good hands, and all received well-merited applause. The chorus is strong both in numbers and in voice, shows excellent training, and is elegantly costumed. As a whole it was one of the best presentations of comic opera ever seen in this city and well deserved the immense audience in attendance. The Cattle King drew a good house 3d.

Puffs: The society people of Catasauqua and Bethlehem were well represented at the performance of Little Tycoon. Among those from the latter place was the Mirror correspondent, who always enjoys seeing a good thing.—Frank Schaffer, the leader of the Tycoon orchestra, is a former Allentonian, and was one of the first members of our now famous Allentown Cornet Band when in its infancy.—Manager Aschbach is to be congratulated in being able to secure Professor Carl Webber as leader of orchestra. He has the organization in most excellent training, and the numbers played between acts are a great relief when compared to the music of last season.

HARRISBURG.

Opera House (Markley and Till, managers): The Little Tycoon was given a most cordial reception August 31. The rejuvenated opera house presented a brilliant appearance, the elite of Harrisburg having turned out in large numbers. The toilets of the ladies and the wide expanse of immaculate shirt bosomes presented by our gilded youth were simply stunning. The opera was well received and made a pronounced hit, though why is a conundrum, as it does not rise above mediocrity. The parts of General Knickerbocker and Miss Hurricane are the most salient, and they have evidently been developed into their present prominence by their very brilliant exponents, Mr. Graham and Miss Delaro, who are a whole show in themselves. The scenery was fine, though not complete, the approach to New York having been omitted. As an American opera The Little Tycoon, if not brilliant, was presented in good style and should encourage its composer to further effort. The most whimsical and droll of our younger comedians, Ezra F. Kendall, was with us 4th and drew finely, the house being nearly full. The star's business remains the same, and is given in his inimitable style, but the personnel of the support is quite new—in some respects an improvement on the co. of last season. The Fitzes and the Dunns are noteworthy for the excellence of their specialties, and the exaction of their roles in the play was especially good.

Items: The Peoples' Theatre, under the management of G. E. Tucker, opened 6th with Jake Budd's Comedy co. This house will be run on the low-price basis and will give two performances daily.

McKEESPORT.

Our season had an auspicious opening with Minnie Hauk in concert on August 27. Overflowing and fashionable audience. All highly pleased with the co. and programme. LeClair and Russell in A Practical Joke 11th.

OIL CITY.

Opera House (Kane and Rogers, managers): C. D. Hildebrand, the reformed outlaw, gave his illustrated Cryptogram of Prison Life, 3d, to fair house. John T. Raymond 14th.

NEW CASTLE.

Park Opera House (E. M. Richardson, manager): The Kossuth Hungarian Gypsy Students, assisted by the Reik Family, drew a good house 4th and gave great satisfaction. They compare very favorably with the Mexican Orchestra recently here. Barry and Fay 13th; John T. Raymond 17th.

Opera House (W. F. Loftus, manager): Fun on the Bristol 13th; E. F. Mayo in Davy Crockett 16th.

Arena: John Robinson's Circus has paper up for 10th, and Forepaugh follows Oct. 1, consequently the boards and dead walls are double thick with red paint.

WILLIAMSPORT.

Academy of Music (Wm. G. Elliott, proprietor): Barry and Fay in Irish Aristocracy to a good sized and very enthusiastic audience 4th. Barry and Fay were the admiration of all.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): Little Tycoon August 30, to the largest and most fashionable audience ever within the walls of the house. Ezra Kendall 1st to a fair house. Cattle King 9th; Ida Lewis 13th, week.

PITTSTON.

Music Hall (W. D. Evans, manager): The Moore-Vivian co. played 3d to fair business. Fred. Bryton 10th; Cattle King 15th; Little's World co. 21st.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Barry and Fay's Comedy co. in Irish Aristocracy 1st, to fair business, pleasing the audience immensely. J. J. Dowling and Sadie Hasson in Never Say Die, 2d, to light business. Deserved better.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Jane Coombs opened her season with Engaged 1st and 2d, to fair business. The Little Tycoon, by the Temple Theatre co., drew one of the best paying audiences the house has ever had, 3d. R. E. Graham as Knickerbocker and Elma Delaro as Miss Hurricane were excellent. The chorus is quite strong.

Items: The first number of the *Stage Mirror*, the Opera House programme, made its appearance 3d. It is very neat.—Joseph Royer, of this city, leaves this week to join Simmons and Slocum's Minstrels at Philadelphia.

READING.

Grand Opera House (George M. Miller, manager): During the Summer this house has undergone a thorough renovation, having been repainted, repapered and reupholstered. The old style parquet circle removed and the entire first floor made parquet, increasing the seating capacity two hundred, and with the addition of new scenery, it presents the appearance of a metropolitan theatre. The Little Tycoon was well presented 2d to an 8300 house. Jane Coombs drew a fair house 3d. The Cattle King to a large audience 4th. Cosmopolitan Theatre co. 9th, 10th, 11th; Edwin Lang Comedy co. 13th; Gilfeather and Scott's Uncle Dan'l comb. 16th, 17th, 18th.

BUTLER.

Opera House (J. McCandless, manager): Kossuth Hungarian Gypsy Students opened our season 2d, doing good business and giving entire satisfaction to the large audience. Agnes Wallace-Villa 14th, 15th, 16th and 17th.

Items: Manager McCandless has had the Opera House and scenery thoroughly overhauled during the Summer, and the place now presents a very inviting appearance.—Among the attractions booked are Jane Coombs, P. F. Baker, Frederick Warde, Sawtelle Comedy co., Only a Farmer's Daughter, T. J. Farron, Oliver Byron, Mattie Vickers and Si Perkins.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (W. E. White, manager): The co. playing the sensational comedy drama entitled Condemned to Death closed a successful week's business Saturday night. Every evening this week and Saturday matinee Charles Stedman will appear in Our Boarding House.

Theatre Comique: The attractions this week are: Kelly and Murphy, William McMahon, Frank H. and Lillian White, Mons. Cheitra, the india rubber man, the Archmere Sisters, George B. Leslie, the Irish comedian, Jennie Melville, vocalist, and the funny comedian, Charles McCarthy. In addition the entire stock co. will appear.

Westminster Musee: This place of amusement opens its doors next week.

Item: The T. P. W. Minstrels will appear at Low's Opera House on the three last nights of present week.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Roland Reed in Cheek was greeted by a very large house 3d, and won merited applause.

TENNESSEE.

CHATTANOOGA.

New Opera House (P. R. Albert, manager): The work on this building is progressing finely, and everything will be in good shape for the opening night, Oct. 4. The scenery and frescoing will not be excelled in the South. Instead of rolling, the drop-curtain will rise intact and disappear from sight. There will be sixteen dressing-rooms, with plenty of conveniences. The mechanical department will be of the most modern and approved. The house will be heated by steam, but the furnace and boilers are outside the main building and, incased in stout brick walls. The opening attraction will be the popular Bijou Opera co. in The Princess of Trebizonde. The co. will remain all the week, presenting a varied repertoire of English and comic opera. The co. is headed by Adelaide Randall, who has a fine reputation in the South. Her co. is larger and otherwise improved this season. It is said its roster will number forty. Manager P. R. Alberts is determined to make the opening week one long to be remembered. Here are the attractions booked for October: Lillian Lewis, 11th; John C. Freund, 25th; Milton Nobles, 18th; Confusion co. 21st; McIntyre and Heath, 26th; Kate Castleton, 27th; Hungarian Gypsy Band, 28th.

Arena: Doris' Circus pays us a visit 20th inst., while Barnum's date is Oct. 8.

TEXAS.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): There will be no regular opening of the house—first come first served. Last season, while not a real good one, still was "fair to middling." We have a better list of attractions this season. The first company booked is McIntyre and Heath's Minstrels, October 5. Grayson County Fair will be October 12 to 23. Mr. Batsell is making quite a good many improvements. Things theatrical are dull at present.

VIRGINIA.

NORFOLK.

Academy of Music (Joseph C. Straiburger, lessee): Through an annoying contretemps the Bessie Grey Opera co. will not be the opening attraction at this theatre, the manager of the company having cancelled the contract. This action was unwise, as the local press had favored Miss Grey by extensive, although gratuitous, notices of her proposed appearance, and public interest had become so stimulated that a highly successful engagement would have resulted. Your correspondent had the pleasure a few days ago of an introduction to W. H. Sherwood, the new manager of the house, and father of the popular Sherwood sisters. Mr. Sherwood possesses in an eminent degree those qualifications which go to make the successful manager. He has made a clean sweep of the "barnacles" which clung to the house under the former unpopular management, and engaged a competent and courteous corps of attaches; he will uniform them. Other innovations, which bespeak Mr. Sherwood's metropolitan experience, are to be introduced, and the handsome theatre will be, or rather has already been, changed from a monument of fogyism to a modern house of amusement. Members of the local press, and all who have met Mr. Sherwood, have been captivated by his happy disposition and personal magnetism, and it is safe to predict the best results for the lessee as well as for visiting companies from his management. Mr. Sherwood announces the following attractions: Katherine Rogers, 13th, week; Florence Bindley, 20th, week; Prisoner for Life, 27th, 28th and 29th; Strategists, 30th, and Oct. 1, 2, 3 and 4. Bookings for thirty-two consecutive weeks have been made.

Opera House: The De La Cavie and Rowland Dramatic co. closed a week's engagement 3d. Catherine Rowland's fair face, fine figure and fascination did much towards attracting the large audiences. Fair rendition of the Mountain King and Kathleen Mavourneen. The Leonzo Brothers, with their trained dogs, begin a week's engagement at this house on the 6th.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Our season opened with Monroe and Rice's My Aunt Bridget, 3d and 4th, to fair houses. The performances gave general satisfaction. On the 9th, 10th and 11th Dumm and Crowther's On the Sahara.

Truly did the interior of the theatre look resplendant in its new dress. With new gas fixtures (especially the border lights), which caused night to look like day throughout, in reflecting on the beautiful papering and the bright colors of paint, pleased the eye, and the *tout ensemble* was greatly admired. Mrs. Powell was highly praised for the good taste she displayed in making the interior of her house appear so brilliant and pleasing. John W. Henderson, advance representative of On the Sahara, was met by "yours truly" on the 4th.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Opens the regular season 6th with Mixed Pickles, followed by Barry and Fay, 13th; Tony Pastor, 18th. Manager Foose has cleaned out and repainted the house, and has made many improvements, and has secured many good attractions, the following among others: Frederick Warde, Lawrence Barrett, Morrison and Alsberg, McCaull's Opera co., Thompson's Opera co., Rhea, Maggie Mitchell, Ada Gray, Lizzie Evans, Kate Castleton, Nancy and Co., A Night Off, A Tin Soldier, Rag Baby, Salsbury's Troubadours, Skipped by the Light of the Moon, Parlor Match, James O'Neill, Alone in London, Dan Sully, Blackmail, Long Strike and Devil's Auction.

PARKERSBURG.

Academy of Music (M. C. Van Winkle manager): Our season was opened on 1st by Dick Gorman in Conrad, to a medium-sized audience. Mr. Gorman is a very clever actor and won much applause. Nelson Compston's co., with Nellie Free as star, opened 6th for a week.

Items: Manager Van Winkle has made another new departure, for which he receives much credit. Previous seasons he has used blank coupon tickets, but this season he has his house numbered and has printed coupon tickets, which makes it more convenient for all. Frank G. Campbell, late of the Leland Opera co., is still here.

CANADA.

HALIFAX

Academy of Music (H. B. Murtha, manager): The engagement of Mlle. Rhea, which opened August 30, has proved a great success both artistically and financially, as large and fashionable audiences were present at every performance. Every impersonation by this great artiste was highly appreciated. Her opening piece was Frou Frou, and she received a warm reception on her entrance. At first madame's accent somewhat marred her performance, but as the play progressed the audience came to understand every word uttered. In fact, the accent was voted to be charming. In the first two acts she showed her great abilities as a comedienne. During the remainder of the play she fairly electrified her auditors with her emotional work, receiving enthusiastic recalls at every curtain. Rhea wore a number of new costumes. Her wardrobe is magnificent and was greatly admired, not only by the ladies, but by the sterner sex as well. She has a strong supporting company, and never have we seen an artiste gain such favor as Ida Waterman, her leading lady. She is an excellent actress, is decidedly pretty, dresses neatly, and both the press and public have been lavish in their praise of her work. She made a great success in Frou Frou. Mrs. Wren has filled the old lady parts to perfection. Arthur H. Forrest was most effective as Sartorys, especially in the fourth act. J. R. Amory is an excellent comedian, and his work has proved most enjoyable on every occasion. R. G. Wilson is also a worthy member of the company. Rhea appeared as Helene in A Dangerous Game, August 31. This play pleased so much that by particular request it was repeated 3d. Pygmalion and Galatea was given 1st, The Country Girl 2d, and The Widow at the matinee 4th, in each of which Rhea made more admirers by her clever and artistic impersonations. A feature of the performances was the work of the stage manager, Ben. Teal. Madame's many admirers in this town wish her a prosperous season. McDowell's Comedy co. in the Geneva Cross, 30th. William Gill is painting special scenery for this production.

MONTREAL.

Academy of Music (Henry Thomas, manager): The season here opens on Monday, 6th, with Wages of Sin. Following are some of the bookings: Fantasma, Daly's co., Rose Coghlan, Rhea, Casino Opera co. in Erminie, Genevieve Ward, Louis James and Marie Wainwright, Janish, the Knights, Haverly's Minstrels, Joseph Murphy, Salsbury's Troubadours, Wilson Barrett, Mrs. Langtry, Osmond Tearle, Norman Opera co., Mixed Pickles co., American Opera co., Lewis Morrison, Miss Fortesque, Mat Morgan's Diorama, Herrman, Marie Prescott, Charles E. Verner and Edmund Collier.

Theatre Royal (Sparrow and Jacobs, managers): Cohen's Long Strike co., with J. C. Podgett as star, filled out a profitable week August 30. Emily Fairchild, though evidently a beginner, made a favorable impression as Jane Learoyd. The star doubled the parts of Noah Learoyd and Moneypenny, and proved himself a capital character actor; supporting co. poor; Maginley in May Blossom 6th.

LONDON.

Arena: Forepaugh's Circus, 2d, to big business.

Item: Season opened at Grand Opera House 9th with McCaull's Opera co. in Don Cæsar. Gus Williams, 13th.

ST. CATHARINES.

St. Catharines Theatre (H. G. Hunt, manager): Our season opened 4th with the Fisher-Hassan Cold Day co. Attendance fair. The co. is worthy of something better than the inane vulgarities of A Cold Day.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Our season opened August 30 with the Florences in Our Governor. The house was crowded. The Flirt was given 1st and 2d; The Mighty Dollar, 3d and 4th. Arthur Rehan's co. week of 6th in Nancy and Co.

Toronto Opera House (C. A. Shaw, manager): This house was opened August 30 under the most auspicious circumstances. The only drawback was the absence of the opera-chairs, which were delayed in transit. They were, however, placed in position before the close of the week. The opening attraction was McCaull's Opera co. in Don Cæsar, which was given the first three nights. The Crowing Hen was produced the remainder of the week. Both operas met with great approval. The attendance on the opening night was very large and kept good all week. Gus Williams appears 6th, week.

Horticultural Pavilion: Templeton's Opera co. will appear week of 6th in Dreams.

Yonge Street Opera House: R. H. Baird in Uncle Josh will occupy the boards week of 6th.

Item: The next two weeks will be a regular bonanza for the Opera Houses, as the Industrial Exhibition will be in full blast.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALSBERG-MORRISON CO.: Providence, Sept. 13, 14, 15; Jersey City, 16, 17, 18; Brooklyn, E. D., 20, week; Baltimore, 27, week; Washington, Oct. 4, week.

ADA GRAY: Philadelphia, 6, week; Williamsport, Pa., 20.

ARTHUR REHAN'S CO.: Toronto, 6, week; Kingston, 13; Brockville, 14; Ogdensburg, N. Y., 15; Burlington, Vt., 16, 17, 18; Montreal, 20, 21, 22; Ottawa, 23, 24, 25; Albany, N. Y., 27, 28, 29.

AIMEE: Brooklyn, E. D., 6, week; N. Y. City, 27, two weeks.

ANNIE PIXLEY: Boston, 20, week.

AGNES WALLACE AND SAM B. VILLA: Butler, Pa., 15 to 17.

A STRANGE MARRIAGE CO.: Ogdensburg, 7, 8, 9; Clayton, 10; Cape Vincent, 11; Waterloo, 13, 14, 15.

AARON WOODHULL: Washington, 6, week; Brooklyn, 13, week.

ALONE IN LONDON CO.: Grand Rapids, Mich., 9, 10; Kalamazoo, 11; Chicago, 13, week.

BERTHA WELBY: N. Y. City, 27, week; Philadelphia, Oct. 4, week.

BOARDING-HOUSE CO.: Providence, 6, week; Philadelphia, 13, week; Baltimore, 20, week.

BLACKMAIL CO.: N. Y. City, 13, week.

BARRY AND FAY: Erie, Pa., 8, 9; Salamanca, N. Y., 10; Jamestown, 11; Newcastle, Pa., 13; Beaver Falls, 14; Youngstown, O., 15, 16; Titusville, Pa., 17; Oil City, 18.

BUNCH OF KEYS CO.: Chicago, 6, week; Peoria, Ill., 13.

BURR OAKS CO.: Muskegon, Mich., 16, 17.

BANDIT KING CO.: Pottsville, Pa., 9; Pittston, 15; Williamsport, 16.

BELLA GOLDEN CO.: Marshall, Mo 13, week.

BLACK CROOK (Moulton and Baker's): Portsmouth, N. H., 9, 10, 11; Lowell, Mass., 14, 15.

BOY TRAMP CO.: Harrisburg, 13, week; Norfolk, Va., 20, week; Washington, 27, week.

BASYE DRAMATIC CO.: Danville, Ill., 13, week.

C. A. GARDNER (Karl): Cincinnati, 6, week; Columbus, 13.

CHARLES POPE: St. Louis, 20, week; Hannibal, 27.

C. ERIN VERNER: Halifax, N. S., 6; Middletown, Ct., 25.

CLARA MORRIS: Boston, 13, week; Elizabeth, N. J., 20; Brooklyn, 22, 23, 24.

CONDEMNED TO DEATH: Lynn, Mass., 10, 11; Taunton, 17, 18.

CROSSEN'S BANKER'S DAUGHTER CO.: Milford, Mass., 8; Pawtucket, R. I., 10; Plymouth, Mass., 11; Fall River, 13; Newport, R. I., 14; New Bedford, Mass., 15; S. Framingham, 16; Providence, R. I., 17, 18; Clinton, Mass., 21; Fitchburg, 22; Winchendon, 23; Keene, N. H., 24; Brattleboro, Vt., 25; Springfield, Mass., 27.

CARRIE SWAIN: Sacramento, 6, week.

CLIO: Brooklyn, Sept. 6, week; Boston, 20, week.

CORA VAN TASSEL: Mansfield, O., 6, week; Piqua, 13, 14.

COSMOPOLITAN THEATRE CO.: Reading, Pa., 9, 10, 11; Allentown, 13, 14, 15; Hazleton, 16, 17, 18; Lebanon, 20, 21, 22.

COMPSTON COMEDY CO.: Parkersburg, W. Va., 6, week; Circleville, O., 20, week.

CLARK'S COMEDY CO.: Grand Island, Neb., 13, week.

C. H. CLARK'S CO.: Merrimac, Mass., 9; Peabody, 10; Haverhill, 11.

DALYS' VACATION CO.: Woonsocket, R. I., 9; Brockton, Mass., 10; Fall River, 11; Boston, 13, week; Oneonta, N. Y., 20; Binghamton, 21; Elmira, 22; Meadville, Pa., 23; Springfield, O., 24; Richmond, Ind., 25; Cincinnati, 27, week.

DEVIL'S AUCTION: Lawrence, Kas., 9, 10, 11; St. Joseph, Mo., 13, 14; Sedalia, 15, 16; Topeka, Kas., 17, 18; Wichita, 20, 21, 22; Empor

J. W. JENNINGS: Philadelphia, 20, week.
JOE GOODE: Williamsport, Pa., 10; Elmira, N. Y., 13; Corning, 14; Warren, 15; Honesdale, 16; Jamestown, 17; Erie, Pa., 18; Titusville, 20; Oil City, 21.
JOSEPH LEE: St. Louis, 13, week.
JOSEPH WALLACE: Richmond, Va., 6, week; Huntington, Ind., 13, week.
J. J. DOWLING: Brooklyn, E. D., 6, week; Chelsea, Mass., 20.
JULIAN COMEDY CO.: Barre, Vt., 6, week.
J. P. SMITH'S UNCLE TOM CO.: Newark, 13, week.
JUNE DILLON: Creston, Ia., 13, 14; Red Hampton, 15, 16, 17; Nova Springs, 20; Vinton, 21, 22, 23.
JUVENILE ADELPHI CO.: Middletown, Ct., 13; Naugatuck, 20.
J. H. KEANE: Bridgeport, Ct., 6, week.
KATE FORSYTHE: St. Louis, Oct. 11.
KELLAR'S AROUND THE WORLD CO.: N. Y. City, August 23, four weeks.
KATIE PUTNAM: Fremont, Neb., 9; Grand Island, 10; Hastings, 11; Lincoln, 13 to 16; Council Bluffs, Ia., 17, 18; Plattsmouth, Neb., 20; Creston, Ia., 21, 22; Topeka, Kas., 23, 24; Emporia, 27; Wichita, 28; Paterson, 29 to Oct. 2.
KATE CLAXTON: Providence, 6, week.
KELLAR'S ENCHANTMENT CO.: Chicago, August 30, two weeks.
KATE CASTLETON: Peoria, Ill., 27; Chicago, 20, week.
KATIE RHOADES: Wheeling, W. Va., 6, week.
KENDALL COMEDY CO.: Charleston, Ill., 6, week; Shelbyville, 13, week; Lasalle, 20, week.
KATHERINE ROGERS: Washington, 6, week; Norfolk, Va., 13, week.
LAST IN DARK CO.: Baltimore, 6, week.
LANGENDECKEN CO.: Newburg, N. Y., 8, 9; Winsted, Ct., 15, 16.
LOTTA: Minneapolis, 6, week; Chicago, 13, week; Minneapolis, 13, week; Chicago, 20, two weeks.
LANE'S COMEDY CONQUERS: Philadelphia, 6, week; Norristown, Pa., 13; Phœnixville, 14; Reading, 15; Ashland, 16; Mauch Chunk, 17; Allentown, 18.
LEAVITT'S O' LONDON CO.: Cleveland, 6, Chicago, 13, week; Milwaukee, 20, week; Chicago, 27, week.
LEONA LITTA: Winsted, 9; New London, 10; Willimantic, 11; Providence, R. I., 13, week.
LEWIS BROTHERS: Norfolk, Va., 6, week; Baltimore, 13, week; Philadelphia, 20, week; Lancaster, Pa., 27, week.
LILIAN OLCOTT: N. Y. City, 13.
LILLIAN LEWIS: Red Bank, N. J., 9; Asbury Park, 10; Wilmington, Del., 11; Philadelphia, 13, week.
LAWRENCE BARRETT: N. Y. City, August 30, four weeks.
LAURA DAINTY: Chicago, 6, week.
LOUIS RIAL: Binghamton, N. Y., 10; Elmira, 11; Honesdale, 12; Bradford, Pa., 13; Warren, 14; Olean, N. Y., 15.
LIZZIE EVANS: Circleville, O., 6; Washington C. H., 7; Dayton, 8; Louisville, 9, 10, 11; Nashville, 13, 14, 15; Columbia, 16; Birmingham, 17, 18; New Orleans, 20, week.
LOUIS JAMES: Milwaukee, 6, 7, 8; Indianapolis, 9, 10, 11; St. Louis, 13, week; Kansas City, 20, week; Quincy, Ill., 27; Peoria, 29, 30.
LEND STRIKE CO.: Belleville, Ont., 9; St. Catherines, 10; Brantford, 11; St. Thomas, 13; Chatham, 14; Port Huron, Mich., 15; Mt. Clemens, 16; Cromwell, 17; Coldwater, 18.
LITTLE NUGGET CO.: Chicago, 6, two weeks.
LITTLE'S WORLD CO., Sandusky, O., 9; Pittston, Pa., 21.
LECLAIR AND RUSSELL: Uniontown, Pa., 9; Belle Vernon, 10; McKeesport, 11; W. Bridgewater, 13; Canton, O., 14; Delaware, 15, 16; Middletown, 17; Dayton, 18; Cincinnati, 17, week.
LITTLE DUCHESS CO: Fall City, Neb., 6, week; Seneca, Kas., 13, week; Weeping Water, Neb., 20, week.
LILLIE HINTON: Lancaster, Pa., 13, week; Carlisle, 20, week; Allentown, 27, week; Reading, Oct. 4, week.
LOTTIE CHURCH: New Britain, Ct., 6, week.
MRS. JANAUSCHEK: Philadelphia, 20.
MAGGIE MITCHELL: Bridgeport, Ct., Oct. 4.
MRS. LANGTRY: N. Y. City, Oct. 4, four weeks.
MRS. CHANFRAU: Philadelphia, 13, week; N. Y. City, 20, two weeks.
MR. AND MRS. GEORGE S. KNIGHT: Boston, 6, week.
MAY BLOSSOM CO. (Benj. Maginley): Montreal, 6, week; Ottawa, 13, 14; Kingston, 15; Belleville, 16; St. Thomas, 17; London, 18.
MAE DESTRESCUE: N. Y. City, Oct. 18.
MADISON SQUARE THEATRE CO. (Palmer's): Denver, 6, week; Kansas City, 27, 28, 29; St. Joseph, 30; Omaha, Neb., Oct. 1, 2.
MARGARET MATHER: San Francisco, August 2, six weeks; Denver, Sept. 13, week.
MICHAEL STROGOFF CO.: Crawfordsville, Ind., 23.
MILTON NOBLES: Chicago, 6, week; Council Bluffs, Ia., 13.
MRS. D. P. BOWERS: Pittsburg, 6, week; Philadelphia, 13, week.
MCKNIGHT'S NAIAD QUEEN: Crawfordsville, Ind., 27, week.
MORTIMER MURDOCK'S CO.: Cincinnati, 6, week.
MAIN LINE CO.: N. Y. City, 13, four weeks.
MELVILLE SISTERS: Kenton, O., 6, week; Chillicothe, 13, week.
MCDOWELL CO.: Halifax, N. S., 20, week.
MURRAY AND MURPHY: Trenton, N. J., 20.
MR. AND MRS. GEORGE S. KNIGHT: Boston, 6, two weeks.
MESSENGER FROM JARVIS SECTION CO.: Philadelphia, 6, week; Reading, Pa., 26, 27, 28.
MOORE-VIVIAN CO.: Binghamton, N. Y., 11.
MAUDE ATKINSON: Canton, Ill., 6, week; Bushnell, 13, week; Des Moines, Ia., 20, week.
MONROE AND RICE'S CO.: Savannah, Ga., 13, 14. Macon, 15; Columbus, 16; Atlanta, 17, 18; Knoxville, Tenn., 20; Chattanooga, 21; Rome, Ga., 22; Birmingham, Ala., 23; Montgomery, 24; Mobile, 25; New Orleans, 27, week.
MCCALIZ CO: Amsterdam, N. Y., 6, week; Utica, 13, week; Rochester, 20, week.
MCCORD COMEDY CO.: Rome, Ga., 27, week.
N. S. WOOD: Washington, 6, week; Baltimore, 13, week; Pittsburg, 20, week; Cincinnati, 27, week; Louisville, Oct. 4, week.
NIGHT OFF CO.: Buffalo, 6, week; Toronto, 13, week.
N. C. GOODWIN: N. Y. City, Oct. 4.
NEWTON BEERS: Boston, 6, week; N. Y. City, 20, week.
NEIL BURGESS: Philadelphia, 20, week.
OLIVER BYRON CO.: Baltimore, 6, week; Washington, 13, week; Providence, 20, week.
ONLY A FARMER'S DAUGHTER CO.: Red Bank, N. J., 21.
OLIVER BYRON: Long Branch, 30.
OSMOND TEARLE: San Francisco, Oct. 11.
ON THE SAHARA CO.: Richmond, Va., 9, 10, 11; Petersburg, 12, 13; Lynchburg, 14; Cumberland, Md., 15; McKeesport, Pa., 16; Uniontown, 17; Huntington, 18; N. Y. City, 20, week.
ONE OF THE BRAVEST: Indianapolis, 13, week.
PEOPLE'S THEATRE CO. (Hill's): Stamford, Ct., 6, week.
PRIVATE SECRETARY CO.: St. Paul, 6, week.
PATTI ROSA: Omaha, Neb., 13; St. Joseph, Mo., 17, 18.
PAULINE MARKHAM: Bridgeport, Ct., 6, week; Bristol, 13, 14, 15; Ansonia, 16, 17, 18; New Bedford, Mass., 20, week; Boston, 27, week; Halifax, N. S., Oct. 4, week.
PRISONER FOR LIFE CO.: Troy, 13, week; Norfolk, Va., 27, 28, 29.
P. F. BAKER: Cleveland, Oct. 4, week.
PASSION'S SLAVE CO. (Winnett's): Bridgeport, Ct., 16, 17, 18; Hartford, 20, 21, 22; Middletown, 23; Birmingham, 24; Anson, 25; Brooklyn, 27, week; New Haven, Oct. 4, week.
RAG BABY CO.: N. Y. City, 6, week.
R. L. DOWNING: Boston, 6, week; Philadelphia, 13, week.
ROSE COGHLAN: Yonkers, N. Y., 27, 28; Bridgeport, Ct., 29; Pittsfield, Mass., 30; Keene, N. H., Oct. 1; Burlington, Vt., 2; Montreal, 4, week.
R. B. MANTELL: Boston, 20, week; Philadelphia, 27, week.
RENTFROW'S PATHFINDERS: Fond du Lac, Wis., 6, week; Chippewa Falls, 14, 15, 16.
RICHARD MANSFIELD: Boston, August 30, two weeks; Philadelphia, Sept. 13.
ROLAND REED: Gloucester, Mass., 9; Manchester, N. H., 10; Lowell, Mass., 11; Milford, 12; Salem, 14; Portsmouth, N. H., 13; Lewistown, Me., 17, 18, 19; Albany, N. Y., 30, Oct. 1, 2; Gloversville, 4; Utica, 5; Oswego, 6.
ROMANY RYE CO.: Cortland, N. Y., 9; Canandaigua, 11; Rochester, 13, week.
RICHARDSON-ARNOLD CO.: Coffeyville, 6, week.
SIBERIA CO.: Erie, Pa., 20, 21.
SHADOW DETECTIVE: Richmond, Va., 6, week.
SKIPPED BY THE LIGHT OF THE MOON: Stillwater, Janesville, Wis., 9; Beloit, 10; Dubuque, Ia., 11; Cedar Rapids, 13; Davenport, 14; Muscatine, 15; Rock Island, Ill., 16; Monmouth, 17; Hannibal, Mo., 18.
SILVER SPUR CO: Indianapolis 6, week; Washington, 13; week; Pittsburg, 27, week; Baltimore, Oct. 4, week.
STORM-BEATEN CO.: Syracuse, 6, week; Rochester, 13, week; Buffalo, 20, week; Montreal, 27, week.
SOL SMITH RUSSELL: Des Moines, 9, 10, 11; Kansas City, 13, week; St. Louis, 20, week; Cleveland, 27, week; Jackson, Mich., Oct. 4; East Saginaw, 5; Bay City, 6; Muskegon, 7; Grand Rapids, 8, 9; Chicago, 11, week.
STRANGLERS OF PARIS CO.: Newark, 6, week.
SALSBURY'S TROUBADOURS: Worcester, Mass., 9; Detroit, 16, 17, 18.
SHADOWS OF A GREAT CITY: N. Y. City, 20, week.
SILVER KING CO.: Brooklyn, 6, week; Hoboken, 13, week.
STRATEGISTS CO: Brooklyn, E. D., 13, week.
STELLA REES: Springfield, Mass., 6, week.
STREETS OF NEW YORK: Jersey City, 9, 10, 11.
STEVENS DRAMATIC CO.: Morris, Ill., 6, week; Elgin, 13, week; Sycamore, 20, week.
SOLDIERS AND SWEETHEARTS CO.: Philadelphia, 20, week; Boston, 27, week.
TIN SOLDIER CO.: St. Louis, 6, week; St. Joseph, Mo., 20, 21.
THOMPSON (G. W. and W. J.): Buffalo, 6, week; Hoosick, 13, week.
TOURISTS CO.: Oswego, N. Y., 11; Lyons, 15.
TIDE OF FORTUNE CO.: Cincinnati, 6, week.
T. J. FARRON: Milwaukee, 9 to 12; Muskegon, Mich., 13.
TWO JOHNS CO: Des Moines, 6, week; Oskaloosa, 13; Ottumwa, 14; Creston, 15; Omaha, Neb., 16; Lincoln, 17, 18; Hastings, 22.
TAVERNIER DRAMATIC CO.: Bennington, Vt., 6, week.
UNDER THE GASLIGHT CO.: Newark, 6, week; Cleveland, 13, week; Syracuse, 20, week.
ULLIE AKERSTROM: Norwalk, Ct., 6, week; New London, 13, week; Norwich, 20, week; Waterbury, 27, week.
VIOLA ALLEN: Philadelphia, 6, week; Washington, 13, week; Brooklyn, 20, week.
WODISKA DRAMATIC CO: Greencastle, 9; Columbus, 10; Bedford, 11; Winchester, 13; Macon, 18; Van Wert, 20, 21; Bellefontaine, 22, 23, 24; Piqua, 25; Zanesville, 28 to 30.
W. J. SCANLAN: N. Y. City, 6, week.
WILSON BARRETT: N. Y. City, Oct. 11.
WAITE COMEDY CO.: Warsaw, Ind., 6 week; Valparaiso, 13, week; South Bend, 20; Colewater, Mich., 21 to 25; Findlay, O., 27, week.
WAGES OF SIN CO.: Montreal, 6, week.
WILBER DRAMATIC CO.: Leavenworth, 6, week.
WILBER DRAMATIC CO. No. 2: Sedalia, Mo., 6, week; Terre Haute, Ind., 13 week.
WOODWARD DRAMATIC CO: St. Albans, Vt., 6, two weeks; Cornwall, Ont., 20, two weeks.
YOUTH CO.: N. Y. City, 6, week; Jersey City, 13 to 16; Trenton, 17, 18; Brooklyn, 20, week.
ZOZO CO.: Kansas City, 9, 10, 11; Emporia, 15, 16; Lawrence, 17, 18; Topeka, 20, 21, 22; Atchison, 23; Sedalia, 24, 25; St. Louis, 27, week; Indianapolis, Oct. 4, 5, 6; Dayton, 7, 8, 9; Ft. Wayne, 11, 12.
ZITKA CO.: Chicago, Sept. 4—indefinite season.

OPERA AND CONCERT COMPANIES.

ACADEMY OPERA CO.: Washington, June 28—indefinite season.
AMERICAN COMIC OPERA CO. Milwaukee, 6, week.
BENNETT-MOULTON OPERA CO. S: Lawrence, Mass., 6, week; Haverhill, 13, week; Manchester, 20; week; Lowell, 27, week.
BIJOU OPERA CO.: Chattanooga, Oct. 4, week.
BENNETT-MOULTON OPERA CO. A.: New Haven, 6, week; Easton, Pa., 13, week.
CAMILLA URSO: Marshalltown, Ia., 9.
CHICAGO OPERA CO.: Denver, 6, week.
CARLETON OPERA CO.: Cleveland, 6, week; Rochester, 13, 14; Buffalo, 15 to 18; Syracuse, 20, 21, 22; Albany, 23, 24, 25; Brooklyn, 27, week.
CONRIED'S OPERA CO.: N. Y City, Oct. 11, four weeks.
DUFF'S OPERA CO.: San Francisco, 6, four weeks.
ERMINIE OPERA CO.: Boston, 27, two weeks.
EMMA ABBOTT OPERA CO.: Franklin, Pa., 10; Meadville, 11; Massillon, O., 13; Lima, 14; Peoria, Ill., 23, 24, 25.
GYPSY BARON CO.: N. Y. City, Oct. 11.
HOLMAN OPERA CO.: Detroit, August 30, two weeks; Fort Wayne, Ind., Sept. 13, week
HYNES SISTERS: Marion, Ind., 9; Logansport, 10; Kokomo, 11; Frankfort, 13; Lafayette, 14; Crawfordsville, 15; Shelbyville, Ill., 25.
HUNGARIAN GYPSY BAND: Jamestown, N. Y., 9; Bradford, Pa., 10; Erie, 11, Bradford, 13; St. Thomas, Ont, 15; London, 16; Chatham, 17; Mount Clemens, Mich., 18; East Saginaw, 20; St. Louis, 21.
KENDALL OPERA CO. (Corinne): New Haven, 20, week.
LITTLE TYCOON CO: Boston, 6, two weeks; Providence, 20, week; Buffalo, 27, 28, 29; Cleveland, 30 to Oct. 2; Detroit, 4, week.
MYSTIC ISLE CO.: Philadelphia, Oct. 4.
MCCAULL'S OPERA CO.: Flint, Mich., 9; Detroit, 13, week.
MEXICAN TYPICAL ORCHESTRA: Detroit, 6, week; Milwaukee, 13, week.
NORMAN OPERA CO.: Denver, 27, week.
PEPITA OPERA CO.: Chicago, 27, week.
STARR OPERA CO.: Port Huron, Mich., 6, week; Jackson, 13, week.
SMITH BELL-RINGERS: Texarkana, 9; Marshall, Tex., 10; Shreveport, La., 11; Palestine, Tex., 13; Tyler, 14; Dennison, 15; McKinney, 16; Dallas, 17, 18; Fort Worth, 20, 21; Waco, 23, 24; Galveston, 26, 27; Brenham, 28; Austin, 29, 30; San Antonio, Oct. 1, 2.
VIOLET CAMERON OPERA CO.: N. Y. City, Oct. 4.
TEMPLETON OPERA CO.: Toronto, 6, week.
THOMPSON OPERA CO.: Pittsburg, 13, week.
WILBUR OPERA CO: Albany, N. Y., 6, week; Troy, 13, week; Utica, 20, week; Rochester, 27, week; Buffalo, Oct. 4, week.

MINSTREL COMPANIES.

BIRCH AND REED'S: Chicago, 6, three weeks.
BAIRD'S: Pine Bluff, Ark., 16.
HICKS' COLORED: Baltimore, 6, week; Pittsburg, 13, week.
HAVERLY'S: Frankfort, Ky., 9; Maysville, 10; Lexington, 11; Cincinnati, 13, week; Mansfield, O., 23.
HI HENRY'S: Hornellsville, N. Y., 9.
LESTER AND ALLEN'S: Shenandoah, Pa., 9; Easton, 10; Norristown, 11; Philadelphia, 13, week; Wilmington, Del., 20.
MCINTYRE AND HEATH'S: Wellington, Kas., 9; Parsons, 10; Joplin, Mo., 11; Galveston, Texas, 13.
MCNISH, JOHNSON AND SLAVIN'S: Philadelphia, 6, week.
NEW YORK: Madison, N. J., 13, 14; Hawley, Pa., 15. Carbondale, 16; Milton, 17, 18; Lewisburg, 20, 21; Watchtown, 22, 23.
T. P. W.: Providence, 9, 10, 11; Chelsea, Mass., 14; Fall River, 15.
WILSON AND RANKIN'S: Knoxville, Tenn., 10; Macon, Ga., 20; Memphis, 27, 28, 29.

VARIETY COMPANIES.

BEAVER'S BURLESQUE CO: Cincinnati, 6, week.
DAVENE'S ATTRACTIONS: Baltimore, 6, week.
DICK GORMAN: St. Louis, Sept. 6, week.
FOUR EMERALDS: Zanesville, O., 6, week; Newark, 13, week; Akron, 20, week.
HALLEN AND HART: N. Y. City, Sept. 6, week.
JOHN RANSONE: Hoboken, 30, week.
LANG'S COMIQUES: Philadelphia, 6, week.
PAT ROONEY: Taunton, Mass., 20.
MAY ADAMS' CO.: Buffalo, 6, week.
FID. C. FRANCE: Columbus, O., 13, week.
TONY PASTOR'S CO.: Chillicothe, O., 16; Dayton, 17; Wheeling, W. Va., 18.
WESLEY BROTHERS: Pittsburg, 13, week.

MISCELLANEOUS.

ARIZONA JOE: Louisville, 6, week.
BRISTOL'S EQUESCUNICULUM: New Brunswick, N. J., 9, 10, 11; Wilmington, Del., 13, week; Burlington, N. J., 20, 21, 22; Elizabeth, 23, 24, 25.
KELLAR: Hannibal, Mo., 13, 14, 15; Quincy, Ill. 16, 17, 18.
BALABREGA: Taunton, Mass., 6, week.
MATT MORGAN DIORAMA CO: Indianapolis, 20, week.
MORRIS' CANINE PARADOX: Middletown, N. Y., 8, 9; Port Jervis, 10, 11; Honesdale, Pa., 13, 14; Carbondale, 15, 16; Susquehanna, 17, 18.
MIACO HUMPTY DUMPTY CO.: Oswego, N. Y., 23, week.
PROFESSOR HERRMANN: Philadelphia, 20.
TONY DENIER'S H. D. CO.: Janesville, Wis., 11.

CIRCUSES.

ADAM FOREPAUGH'S: London, Ont., 12; Suspension Bridge, N. Y., 13; Buffalo, 14; Canandaigua, 17; Wellsville, 20; Olean, 22; Newcastle, Pa., Oct. 2; McKeesport, Pa., 8.
BARNUM'S: Prairie du Chien, 9; Dubuque, 10; Independence, 11; Des Moines, 13; Minneapolis, 20.
BURR ROBBINS: Cedar Rapids, Ia., 13.
BUFFALO BILL'S WILD WEST SHOW: Staten Island, N. Y., June 28—indefinite.
DORIS: Petersburg, 9; Richmond, 11; Danville, 13. Chattanooga, Tenn., 20; Knoxville, 23.
KING BURKE: Terre Haute, Ind., 15, 16.
MILLER, ORRY AND FREEMAN'S: Mount Vernon, O., 14; Columbus, 20, week.
RICHARDS: Cincinnati, Sept. 1, four weeks.
ROBINSON'S: Newcastle, Pa., 10; Bucyrus, O., 22.

To the Public and Theatrical Managers of the United States and Canada:

It having come to my knowledge that the successful play of Messrs. Pettitt and Merritt, known in England as BRITISH BORN, which was played over 400 nights in London, is now being presented in the United States and Canada under various titles, I desire to inform the public and the managers that the only persons authorized by the authors to produce BRITISH BORN are Dillon, Ames and Kent, and that the only adaptation authorized by the authors is that of CONDEMNED TO DEATH, first produced by this combination at the Boston Theatre, August 23.

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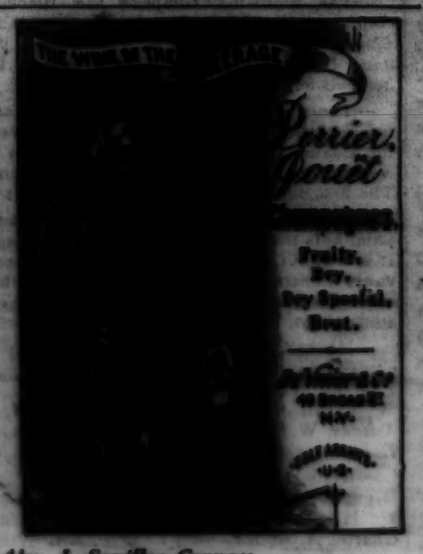

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Telegraphic News.

Hub Openings.

[SPECIAL TO THE MIRROR.]

BOSTON, Sept. 7.—Robert L. Downing opened the Hollis Street Theatre as Spartacus, the Gladiator, to a crowded and enthusiastic house. He was called four times at the close of the first act, and, at the close of each act, once or more

The Little Tycoon had a crowded house at the Park, and the affair was well received.

Kit, at the Boston Theatre, Ethel Tucker in Queens at the Windsor, A Prisoner for Life at the Bijou, a specialty company at the Howard, and the second week of Harbor Lights at the Boston Museum, and Over the Garden Wall at the Globe.

Good All Round.

[SPECIAL TO THE MIRROR.]

CLEVELAND, Sept 8.—The Park Theatre opening Monday evening was most auspicious, every seat in the house being occupied. Nanon was produced by the Carleton Opera company. The scenery was very fine. The second act, painted by Hoyt, got a round of applause William T. Carleton as the Marquis D'Aubigne and Ray Samuels as Nanon shared the honors of the evening. All the rest of the parts were in good hands. The Cleveland opened with Lights o' London; standing room only. The Euclid was filled by We, Us & Co The Weston Brothers at the People's. Notwithstanding the fact that we have five theatres now open, all did well on Monday night.

An Actor Injured.

[SPECIAL TO THE MIRROR.]

INDIANAPOLIS Sept. 8.—Katherine Rogers had a good week at Museum. Company only fair. Louis James and Marie Wainwright booked for Grand 9th, 10th, 11th. Big advance sale already. Jennie Lee in Mazeppa at the Museum opened Monday night to a big house.

A special from Marion, Ind., says that the stage manager of the W. H. Riley company was seriously injured by dropping of curtain on his head and shoulders.

The Smoky City.

[SPECIAL TO THE MIRROR.]

PITTSBURG, Sept. 8.—Ezra F. Kendall opened his first star engagement in this city at the Opera House Monday to a very good house. A Pair of Kids evidently made a hit, judging from the amount of laughter and applause.

The new Chalet Bijou Theatre was formally opened on Monday evening Upward of 2,300 people attended. Two hours before the doors were opened the lobby was packed with people clamoring for admission. The best people of the town were represented in the audience. Promptly at eight o'clock the Hon. W. D. Moore stepped before the footlights and in a neat speech formally dedicated the house to the histrionic art, and then the performance of Lady Audley's Secret began. Mrs. Rowers and Joseph Wheelock were the bright particular stars, and they were fairly well supported by Rudolph Strong, Mark Lynch, Percy Sage, John A. Lane, Robert Montgomery, Fanny Gillette, Jennie Carroll, Helen Hosmer and Alberta Gallatin.

The Academy of course opened big. The American Four, Donald Melville, Maggie Cline, Wilson and Brevarde, Brant and Vernon, Ada Clifton and Earle and Miles came in for the lion's share of a great amount of boisterous applause.

Harris' Museum was filled to the doors to see the performance of E. F. Mayo in Davy Crockett.

Nearly the entire force of last year's Opera House ushers showed up at the Bijou on Monday evening.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

TOLEDO, O., Sept. 8.—The Ivy Leaf opened its season here on Monday night to big house.

BUFFALO, Sept. 7.—Monday night was very warm, yet the houses averaged well. A Night Off at the Academy was fairly patronized. Monte Cristo at the Court Street had a large audience. So had the Gold King company at the Museum, while May Adams' company at the Adelphi amused a fair house.

ROCHESTER, Sept. 7.—At the Academy large audiences are enjoying The Planter's Wife as presented by Harry Lacy's excellent company. The standing room only sign is on exhibition at each performance. Rightmire's company are doing fairly well with The Two Wanderers at the Grand. Adele Carleton is attracting small houses at the People's with Lady Audley's Secret.

HARTFORD, Ct., Sept. 7.—Jacobs and Proctor's Opera House (formerly Roberts') opened last evening with Frances Bishop in Muggs' Landing. The house was packed long before eight. The improvements in the house are many and very perceptible; more will follow. The local management will be in charge of Charles A. Wing. He is ably assisted in the box office by R. L. Tayleure.

TRENTON, N. J., Sept. 7.—Frederick Bryton appeared in Forgiven at Taylor's Opera House last evening to an audience that was only limited by the capacity of the house. The performance was very satisfactory.

AUGUSTA, Me., Sept. 8.—Atkinson and Cook's Dramatic company, with Maude Granger as the attraction, opened in Ingomar Monday night to a large and enthusiastic audience. They will play all the week, changing the bill nightly.

LOUISVILLE, Sept. 8.—Haverly's Minstrels opened to a good house at Macauley's, and Arizona Joe crowded the Museum to the doors. Pain's Last Days of Pompeii, at Central Park, is drawing large audiences.

ORANGE, N. J., Sept. 7.—We opened last night to an immense audience at Music Hall; many more than could be seated. Audience enthusiastic over Professor Brissel and his horses. JOHN C PATRICK

NORRISTOWN Pa., Sept. 7.—On the Sahara made a decided hit at my house last night It is a go. E. G HAYNES,
Manager New Opera House.

CLEVELAND, Sept. 7.—Lights o' London opened new Cleveland Theatre last night and turned people away at 7.30 CHARLES R. BACON

NORWALK, Ct., Sept. 7.—Ullie Akerstrom opened her season with Annette, the Dancing Girl, to a jammed house. Every seat sold before two o'clock. People turned away. FRANK CHARVAT.

BOSTON, Sept. 7.—Chanfrau opened at the Boston Theatre last night to an immense audience. Repeated recalls. A. B ANDERSON

Professional Doings.

—The Wild West season on Staten Island ends on Sept. 25

—Lawrence Barrett will play The Man o' Airlie next week at the Star.

—Rehearsals of Hoodman Blind began on Monday at the Grand Opera House.

—W. H Southard has been engaged for leading roles in support of Ida Lewis.

—Archie Mackenzie leaves on Saturday for Boston in advance of Annie Pixley.

—Griffith Morgan is painting new scenery for the Music Hall at South Norwalk, Conn.

—Arthur Bell is engaged for Kate Castleton's company, which shortly opens in Chicago.

—Mestayer's We, Us & Co. opened season at Erie, Pa., on Sept. 4 The house was large.

—Alice Veazie, late of the Corinne Merrimakers, has joined the Wilbur Opera company.

—Clara Morris and her husband arrived in town on Tuesday, and will leave for Boston on Saturday.

—Kittie Marcellus is at liberty to accept a position as prima donna in light opera or as singing soubrette.

—It is said to be now settled that Mark Melford's Turned Up will follow Little Jack Sheppard at the Bijou.

—Nettie Van Sickle is a recent addition to Frank Mayo's company. She plays Queen Ann in The Three Guardsmen.

—The Edwin Booth company are rehearsing at the Star Theatre. Buffalo is the objective point for next Monday night.

—Under the title Painting the Town, Harry Webber is pirating Harrison and Gourlay's Skipped by the Light of the Moon.

—Frank Oakes Rose has been engaged for Frank Bangs' company Mrs. Rose has accepted the leading part in Blackmail.

—Sidney Howard, who takes the leading comedy part in Hoodman Blind, arrived on Monday from England by the *Arizona*.

—William T. Powell, formerly a popular manager in Richmond, Va., will accompany Mrs. Henrietta Chanfrau as assistant to C. W. Tayleure.

—The Violet Cameron Opera company sail from England on the *City of Nevada* about Sept. 20, in time to open their season at the Casino on Oct. 4.

—Flora Moore is permitted to play A Bunch of Keys at all points south of Louisville and Kansas City. However, this is Miss Moore's vantage ground.

—A *bon mot* from W. S. Gilbert: "It is easy enough for Bishops to be good on £5,000 a year; but we have to be good for nothing—[a pause]—and some of us are."

—The correspondence columns of THE MIRROR attest the fact that the theatrical season has opened with a boom all over the country, with the exception of certain parts of the South.

—James O'Neil opened his Monte Cristo season in New Haven on Monday night. Wall's Opera House was packed. Manager Wall has substituted electricity for all illuminating purposes in his house.

—The following comprise the Blackmail company: W. C. Cowper, Carrie Rose, Clara Flagg, J. H. Harcourt, W. T. Granger, William Dell, T. Crane, Arthur Giles. Rehearsals begin to morrow (Friday)

—There is already a large demand for seats for the coming Violet Cameron engagement at the Casino. Piles of letters come from the watering places requesting seats and boxes. The first night will see every seat and box sold.

—The new Great Western Hotel, Philadelphia, bids for the patronage of the profession. It is within two minutes walk of the Pennsylvania Central depot. It is opposite the Masonic Temple and convenient to all places of amusement.

—Henry Chanfrau's completed company includes Sarah Trenchard, May Alexander, Florence White, Ada Colvin, Birdie Black, W. W. Taylor, I. R. Garey, R. C. Varian, W. H. Turner, W. H. Maffitt, Jr., C. J. Jackson, C. E. Lenman and W. B. Alexander.

—Almy Le Grand's season with Patent Rights opens in Grand Rapids, Mich., on Oct. 1. His company includes Phineas Leach, Charles A Smiley, John F. Pike, J. L Wooderson, C. Tremaine, E. B. Willison, Edwina Mathews, Clara Wildman and Julia E. Fielding. Gustave Luders is musical director.

—The first six nights of Frank Mayo's season were played in one-night stands, and averaged the largest receipts for this class of towns that Nordeck has ever known. On four nights the standing-room only sign was hung out; and this during one of the hottest weeks of the Summer.

—"We are just about to begin rehearsals of Tangled Lives," said Robert B Mantell to a MIRROR reporter who met him on the stage of Poole's new Theatre the other day. "The following company have been engaged to support me: Eleanor Carey, Mrs Eldridge, Effie Shannon, Ruth Cowles, Marie Sheldon, Nelson Wheatcroft, B. T. Ringgold W. F. Blande, and Archie Lindsay. We open at the Globe Theatre, Boston, on Sept. 20, and after touring principal cities reach New York about Jan. 1."

—Ernisie will shortly reach its 150th night at the Casino. The house is to be festooned with flowers, trailing vines, etc. Miniature baskets of flowers, with neatly designed cards attached, will be presented as souvenirs. Manager Aronson has decided to place all the remaining seats for the performance of Ernisie on sale at once.

—The following have been engaged to support Annie Pixley in The Deacon's Daughter, in which she opens at the Park Theatre, Boston, on Sept. 20: M. C. Daly, Davenport Bebus, W. G Reynier, Edgar Selden, Robert Fisher, May Fowler, Heaton Manice and Irene Avenel. Archie Mathewsie is the business manager.

—Ah Took, a young Chinaman connected with McKee Rankin's company, recently had a narrow escape from being mobbed in Leadville. Leadville generally tolerates a Chinaman twenty four hours—or less. When Mr. Took had been identified to the police as a member of the profession, he was protected from further molestation during the three days' stay of the company.

—Harry Chapman, the veteran manager, has been for several months hard at work on a play called Rodion; or, His Crime and Punishment It is from the Russian of Dostoyevsky. The hero is an assassin, and the heroine a woman of ill repute. The hero murders for money, and from that moment his punishment begins. The heroine sacrifices her virtue that her family may not starve, and then seeks consolation in a religious life

—The following is the cast of Little Jack Sheppard, shortly to be produced at the Bijou Opera House: Jonathan Wild, N C. Goodwin; Jack Sheppard, Lois Fuller; Blueskin, Charles B. Bishop; Sir Roland Trenchard Ed Goodwin; Mr Wood, Al Hart; Abraham Mendez F. T. Ward; Thames Darrell. Miss Leighton; Captain Cuff, Ada Van Osten; Ireton, Miss Lancaster; Winifred Wood, Miss Reed; Shotbolt, Miss Waldemer; Edgeworth Bess, Helen Sedgewick; Poll Stanmore, Lelia Farrell; Kitty Kittleby, Mabel Morris; Mrs. Sheppard, Jennie Weathersby.

—The extensive alterations and improvements being made at Dockstader's Minstrel Hall are very nearly completed The house will not be recognized in its new shape Rehearsals are actively going on for the opening. Mr. Mullaly is very enthusiastic over the musical department of the theatre, which will undoubtedly be the finest ever heard at a minstrel performance. The opening programme will be replete with novelties, and will embrace a burlesque on one of New York's most successful productions. Special attention will be given to costumes for afterpieces and burlesques. Every costume will be made expressly for the piece in which it is to be used. The performances will begin at 8:30, instead of 8 o'clock.

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Parsons, Kas.....	11,000	800	Lot L. Baird
Ft Scott, Kas....	12,000	900	W. P. Patterson
Pittsburg, Kas ...	6,000	1,000	C. & J. Hunter
Lamar, Mo.....	3,500	800	Brown & Avery
Nevada, Mo	6,000	1,000	Harry C. Moore
Pichegill, Mo..	6,000	500	J. Goldenberg
Butler, Mo.....	5,000	800	Don Kenney
Paola, Kas.....	4,000	600	L. D. White
Ottawa, Kas.....	8,000	900	Samuel Smith
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An English Dramatist's Opinions.

To the New York Mirror:

SIR:—I have read with great interest and sympathy the vigorous article by Clifton W. Tayleure upon "Foreign Melodrama and American Art," contained in the NEW YORK MIRROR of July 31. In speaking generally of modern English melodrama as "diseased" he has, perhaps, used too strong a term. "Bunkum" I think, rather than "disease," would be the correct term to apply to what has so justly roused your correspondent's indignation. So far as there is a growing revolt in the American dramatic world against "bunkum" of any kind, it must surely be shared by all playwrights who respect their calling.

Yet I do not think melodrama is more mixed with bunkum than the other kinds of dramatic art. For instance, what can be more preposterous, lifeless and unreal than many of the so-called "legitimate" and "poetic" plays of the last generation? Surely the beggarliest realism is better than the finest imitation poetry. A palpably wooden pump is less offensive on the stage than a palpably wooden man.

The truth is, in melodrama, as in tragedy and in farce and comedy, there are two divisions—good plays and bad. The test of a good melodrama is its independence, or rather its complete subordination, of scenic and spectacular effect. And though melodrama is by no means the highest kind of dramatic art, relying as it does upon an appeal to the emotions and the senses rather than to the judgment and the understanding, yet while human nature remains what it is, a good melodrama is sure to attract all classes of theatre-goers and to afford a passing amusement that even the most cultured of them will not despise. And I will hazard the opinion that of all classes of drama, with the possible exception of high-class comedy, a good melodrama is the most difficult to write well.

The life that has to be pictured is the life that lies around us, with which each of the spectators is familiar; it has to be presented in its most commonplace realistic aspects, and it has to be so crammed with incident and accident that not a dull moment must be experienced by its two or three thousand spectators in the three hours that they sit in the theatre.

People who go to see a tragedy or a poetic play are prepared to give a far greater amount of patience and attention than they will give to a melodrama. They will endure much longer pauses in the action, and will swallow contentedly far greater absurdities and impossibilities. The removal of the scene of action from the sphere of their everyday life at once drives ninety-nine of a hundred spectators from their most cherished vantage-ground of criticism. Where people begin by talking blank verse, clearly all sorts of improbable things may happen.

Again, on behalf of playwrights generally it may be pointed out that they labor under far harder conditions than other artists. A novelist may write what kind of a novel he pleases, and may address himself to what class of intellect he chooses. It is the same with a painter. But the playwright has to catch the fancy of the public of a certain theatre at a certain moment. If his manager's expenses are £700 a week then he must write a play that will immediately draw at least that amount to the treasury. If he writes the best play in the world and by any reason it only draws £680 a week, that play is worse than useless—it is worth just £20 a week less than nothing. And the result is that the playwright is promptly consigned to limbo and stamped as a writer of unsuccessful plays.

It is obvious that this necessity of making a big bid for popular success may very often lead a dramatic author far away from his natural leanings and ambitions. The caprice of the public being an unknown quantity, it is quite impossible to deal with it systematically.

So I think that many of the shortcomings of playwrights may very fairly be placed upon the back that is best fitted to bear it—namely, that of what Thackeray called "the great, stupid public."

Let the public refuse the next huge piece of "bunkum" that is offered to it, and author and manager will soon be warned off that tack.

For my own part, and I am sure I may speak for my brother English playwrights, any public demand for an intellectual drama, any repudiation of claptrap and "bunkum," will be as gladly welcomed on our side of the Atlantic as upon yours—yes, and will be responded to, if not by our pens, by pens that are more worthy of the task.

Again, I am in hearty accord with Mr. Tayleure when he insists that the first business of the American stage is to develop a national drama of its own. The first dramatic duty of any nation at this period of the world's existence is to organize a drama that shall faithfully portray its own life and times. This truth is at length growing to be recognized by English managers. A year or two back the most serious business of the English stage was to propound quaintly distorted conundrums in the ethics of French adultery. We are rapidly changing all that. Thanks to the courageous action of a few managers, such as Wilson Barrett, it is gradually dawning upon the English theatrical world that, after all, English authors should be the right persons to portray English life—also that they may be able to do it!

I repeat that the first dramatic business of any nation is to know itself, to represent its own life, to be sure that it is faithfully rendering *that* in its essential phases and currents. It may have other dramatic business; it may have higher dramatic business, but this should surely come first; and unless this is well done nothing is well done. Without this for a foundation there will be no dramatic work of any permanence or worth.

The great Elizabethan drama of England gives a far more faithful picture of its own times than can be learned from any history. It embodies, it absorbs Elizabethan England; it does much more than that, but it does that perfectly. And it is this quality which Ruskin singles out for the highest praise as the really vital part of Sir Walter Scott's work, namely, his sheer direct character painting of actual Scotchmen and Scotchwomen of his own time. What sorry creatures are Sir Walter's heroes compared with his Scotch peasants! And there is a boundless field for the American dramatist in the diverse types of essentially American character which your continent offers to his study.

This is the province of the American dramatist, and here, if he knows his business, he will be supreme, and rightly supreme. And if he writes good plays embodying essential features of American life, they will be accepted on this side of the Atlantic as interesting pictures, not of ourselves, but of our neighbors and cousins. But if the American dramatist chooses to be more cosmopolitan, and to direct his efforts to the embodying of those more general features and aspects of human life which our rapid modes of travelling and interchange of thought are daily making common to all civilized societies, then here again he will appeal to Englishmen upon the same basis, and I venture to say with the same success that he appeals to his own countrymen.

I need not remind your readers that Mr. Bronson Howard has been eminently successful on this side of the Atlantic in both the directions I have named. And I am sure that English playwrights will meet with the same consideration in America. So far as our plays are "bunkum" and "claptrap," let them be rejected by all means—by all Americans, and by Englishmen, too! So far as they are studies of essentially English phases of life and character, let them be admitted on sufferance, as pictures, not of yourselves, but of your cousins here. While so far as they embody and represent those manners and customs which are common to England and America, I feel sure that the accident of their being written on this side of the Atlantic will not hinder them from interesting you to the same measure that they interest us.

It must always be remembered that the ties of common interest between Englishmen and Americans, their common sentiments, views of life, morals and habits of feeling, are closer and nearer than those of any other two nations. Indeed, after my experience of American hospitality last Autumn I felt sorry to find that by implication the heading of Mr. Clifton W. Tayleure's had classed me as a foreigner. I hope that when his crusade against "bunkum" has produced its effect that many good plays of all kinds will be produced upon both sides of the Atlantic, and will be warmly received irrespectively of their nationality. My own work has already been so generously received in America that if it were refused a hearing henceforth I should certainly have no reason to complain. My only object in writing you this hasty letter in the midst of other work is to put myself in sympathy with a demand for higher intellectual dramatic work on your side the Atlantic as I have always tried to do on ours.

My own views upon the future American drama I will candidly state to you in the words that I used to a friend who questioned me on the subject upon my return from New York last Autumn: "What about the American drama? Well, they're as badly off for one there as we are here. But they're so ready and quick that if they once begin they'll get a drama now before we do." I am, sir, your obedient servant,

HENRY ARTHUR JONES.

BRIGHTON, England, August 21, 1886.

Letters to the Editor.

SEVERAL DEGREES REMOVED.

SPRINGFIELD AND SOUTHWESTERN FAIR ASS'N.,
SPRINGFIELD, Mo. August 30, 1886.

Editor New York Mirror:

DEAR SIR:—In your list you class our fair as "County Fair." We are several degrees removed from that class and occupy the position of The Great Fair of the Southwest, and are equally interested in all counties in Southwest Missouri or Northern Kansas. Yours truly,

HORACE DUMARS, Secretary.

THE MILK IN THE COCOANUT.

PORTLAND, Me., Sept. 4, 1886.

Editor New York Mirror:

DEAR SIR:—To prove that the statement made by John Ince in last week's MIRROR was a contemptible falsehood, I refer you to Mr. Arthur Wilkinson, Albert Long, John Ramsay, Manager Knowlton and the employes of the Pavilion.

When Mr Ince tries to "square himself" with me, it would be well for him to recollect his last experience on Peaks Island, which at present is "the milk in the cocoanut." Yours decidedly,

W. C. RICH, Correspondent.

MR ELLIS DEFENDS HIMSELF.

NEW YORK, August 28, 1886.

Editor New York Mirror:

DEAR SIR:—Will you kindly give me space to defend myself. Milton Nobles' letter in THE MIRROR of this date is cleverly concocted (in some parts) and garbled enough to suit his views, and might mislead certain parties. The real issue, as he says, is, Did I write Love and Law? Without wishing a "newspaper controversy," which will not settle it, and before giving notice of appeal, as there is yet time, I will take up the challenge he has inadvertently thrown down—that of "placing the two manuscripts, mine and his, in responsible hands," and to it I will add an amendment as follows: I am willing to submit the case to arbitration. Mr. Nobles shall choose a gentleman, so will I; these two to choose a third, the loser to pay all the costs incurred in arbitration, and abide by their verdict.

In such an impartial review of the question at issue, they (the arbitrators) will not be hampered by technicalities, or the inadmissibility of certain evidence which may be forthcoming—some of which was adroitly avoided in the late trial; others unavoidably overlooked and passed by. Our arbitrators must be persons acquainted with the unwritten Dramatic Law, and thoroughly posted in all the details of professional custom, which is our law. They are not likely, therefore, to be bedeviled by any general explanation without detail, or overlook the preconcerted scheme to foist me out of my play. The preponderance of evidence must, in a court of law, be on the plaintiff's side in order that the Judge may decide in his favor; but, understandably, in this case the manufactured preponderance may crush the defense, and left Judge Sedgwick no alternative but to give a judgment for the defendant.

Mr. Nobles' statement in his letter of the suppressive manner in which he at last paid me five hundred dollars, is positively laughable to those who know the gentleman's generous and reckless manner of dispensing money. Although some persons who know him, unkindly say that he wouldn't give a nickel to his dearest friend without ample security or full value received. I think myself that his own assertions, that "my work was worthless," that "I was incapable of conceiving a dramatic scene, or making a climax," that "the work was beyond my reach," etc., rather defame itself. For opinions as to my ability as a writer, I respectfully refer to Mr. McVicker, Mr. Harry Edwards (from both of whom I hold very kind letters bearing upon this question), to Mr. Arthur Wallack, Mr. W. J. Florence, Mr. A. M. Palmer, Mr. Ludovici, Mr. Edward Tilton and others I could name, who have read several of my plays. To these I leave the question of my ability as a dramatist, content in their judgment. I ask any person who knows Mr. Nobles, and has had business relations with him, if they believe him, when he says, "he paid me five hundred dollars for *worthless copying*, and none of which I created," and which was worthless, merely to get rid of me. Does anyone believe him? I pause for a reply. True, he swore so. What had the time or place of the signing of the receipt to do with the authorship? Nothing—at best it could but illustrate a mistake as to that, he might be right, so might I; it affects no vital issue.

Now, I swore that with the assistance of my wife, who collaborated with me, I conceived the *story* of the play of Love and Law, even as it *now exists*. Mrs. Ellis swore the same, and with all due respect to Judge Sedgwick's necessary ruling, we are prepared to swear so again. The first act of the play as I wrote it has not been produced in New York. It required the talent of such a man as the late John Brougham—hence the alteration to coarser form of variety farce. I admitted these alterations were made, and said they were contemptible, by reason of their antiquity and coarseness. I certainly repudiated the stuffed dog tied to the coattails of the Cockney thief, which Mr. Nobles, in a letter to me, called a "fine climax." When I saw it I admitted it was the climax of gross rot. I admitted that I did not originate the business of the hand-satchel which falls open in the star's hand, displaying a solitary collar. I remembered that as far back as 1856 or thereabouts, the late James Budworth, comedian and minstrel performer, had done these things; and many others, both in the minstrel and variety business, have repeatedly done the same, therefore, I disowned them; and, further, I went so far as to object to them as utterly out of place, and not in harmony with the other portions of the play. In fact, I have at least mentally called them bosh, rot, very bad, old, very old chestnuts, etc. But I waste time. I am willing, as I have said above, to submit this question as I have stated at the bar of public opinion, voiced by a fair arbitration, where everything bearing upon the case shall be admitted in evidence, and to abide by the verdict. If Mr. Nobles wishes the exact truth and the whole truth to be known, let him name his representative; I will then name mine, and we can get to work. I have the honor to be yours very obediently, H. WAYNE ELLIS.

THEORY AND PRACTICE

NEW YORK, Sept. 3, 1886.

Editor New York Mirror:

DEAR SIR:—In your article of to-day, under "Free Pass Discussed," I notice that in the conversation with Mr. Theodore Moss, he states, "I would never take money from an actor, but all we ask is that they be properly identified. What annoys us is to have a member of the profession come up and announce who he is, and become angry because we don't know him."

I have been a number of years in the profession, and have been located in New York for nearly six. I several times sent notes to Mr. Moss and Mr. Arthur Wallack on my printed stationery, asking for seats, invariably enclosing a directed stamped envelope, but invariably met with a silent refusal. He has taken my money, for I frequently pay there. At every other house in town I enjoy the courtesy, with the exception of the Fifth Avenue when in the hands of Mr. George Brotherton, who also silently refused me. Very truly yours, J. I. BYRNE.

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Thanksgiving week is open at Boyd's Opera House, Omaha, Neb., for a good attraction.

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Atkins Lawrence.

New York, Sept. 4.

On August 14 Atkins Lawrence sought and accepted from me an engagement commencing in Philadelphia, Sept. 13. Contracts were signed, his part given him, and bills of the play printed. A few days since I read with surprise that he was to appear in A Wall Street Bandit, Sept. 25. I at once called his attention, and the attention also of the New York agent, to this seemingly "divided duty." From the latter I received reply that Lawrence had been seen and "was all right." Three days ago a call was issued for the first rehearsal of The Scapegoat on Monday next, Sept. 6, and Lawrence formally notified. I chanced to be in New York this afternoon, and at three o'clock received from Lawrence a note by which I was for the first time informed that he had broken his engagement. The reasons assigned for this eleventh-hour defection were: that he is largely in arrears for alimony to his divorced wife; that he had vainly endeavored to effect a monetary compromise which would enable him to keep faith with me; and that consequently it would be "hazardous" for him to go to Philadelphia. Of course I at once and advantageously filled his place; but as his name had been published in connection with the cast of The Scapegoat, this explanation of its absence is due not less to Mrs. Henrietta Chanfrau and myself than to managers to whom we are engaged.

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